THE NEW YORK DRAMATIC MIRROR

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FANNY McINTYRE.

THE USHER.

Last week it was announced that Andreas Hartel had been appointed Superintendent of the Forrest Home by the board of trustees, to fill the vacancy caused by Mardon Wilson's death. Mr. Hartel was formerly a trustee of the Home. He has lately met with business reverses. While it is given out that this is only a temporary appointment, there is little doubt that Mr. Hartel will be continued permanently, if he proves satisfactory. The late superintendent's widow and daughter continue to reside in the Home for the present. They appear to have the sympathy of the professional inmates in their troubles.

Without prejudice to Mr. Hartel's qualifications for the post, however excellent they may be, I still think—and many actors agree with me—that the trustees should have chosen a veteran actor or manager to fill it. The experiment of placing a non-professional in charge has been tried already, with far from praiseworthy results. Forrest evidently believed that the best interests of the institution would be conserved by having an actor in charge, for his will provides that "with the exception of the treasurer, the officers of the Home may be chosen from the inmates of the Home." The trustees, so far as I can learn, have made no effort to canvass the field for eligible candidates in the profession. Their search for a superintendent was bounded on the North, South, East and West by Philadelphia.

I believe this is the first Winter that Lotta has been able to spend in the best place on earth: that is to say, in New York. She has become a great favorite in society, and she seems to find genuine pleasure in social functions. She is deeply interested in the Professional Woman's League. She has joined the Goethe Society, at whose recent reunions she has been the centre of an admiring circle. Lotta looks as young and as pretty as ever, and in spite of her recent severe illness she is a perfect well-spring of quaint and delicious spirits. There seems to be little doubt that she will delight her Large public again next season.

A paragraph is current that Lillian Russell is writing her autobiography. This moves a bright Boston woman to amend: "her ought-not-to-biography."

It gives me sincere pleasure to hear from many directions of the unquestionably prosperous season Madame Janauschek is having. The public has welcomed back the greatest of living tragediennes to her legitimate repertoire with gratifying cordiality. Her tour has lately been marked by a succession of crowded houses and of brilliant histrionic achievements. This is as it should be.

For more than a quarter of a century William Winter has periodically brought his rich resources of invective to bear upon Camille. From Matilda Heron to Eleonora Duse the old warhorse has marshalled his squadrons of adjective and led them against the representatives of Dumas' heroic courtesan. In truth, anything of French origin is offensive to Mr. Winter, and no amount of genius or of art bearing the continental stamp can overcome his violent prejudice. It is only necessary to point to the fact that he finds more pleasure in the current performances of Minna Gale-Haynes than in Eleonora Duse's matchless impersonations to identify this prejudice.

Perhaps the peculiar drift of Mr. Winter's mind can be illustrated best by the following quotation from his review of Duse's Marguerite Gautier: "It could be wished that Madame Duse had chosen to make her first American appearance in a reputable play and a great character. The fact that she has not done so is significant. It indicates deficiency of intellectual purpose, and it indicates subservience to a low standard of theatrical taste." Camille is one of Madame Modjeska's most artistic characterizations. I do not remember that Mr. Winter has ever accused her of deficiency of intellectual purpose or of subservience to a low standard of taste. Why this inconsistency? Duse chose Camille to open in because the play is familiar to our public and the disadvantage of acting in Italian would be less conspicuous—precisely the same reason that caused Salvini to make Othello the feature of his repertoire. Mr. Winter's dictum in this instance is curiously individual. His estimate of the ethical and artistic character of Camille is not shared either by his brethren of the critical fraternity or by the most intelligent and discriminating theatrical assemblage that New York has mustered this Winter. Mr. Winter himself will scarcely assert that Mr. Winter *solus* represents everything and everybody that is not subservient to a low standard of theatrical taste.

We have theatres more spacious, more ornate and more imposing than the Empire, but everyone who has been inside its walls concedes it to be the prettiest and most exquisite playhouse in New York. For once, architects and decorators have produced a theatre that is well nigh perfect in acoustics, comfort, and taste. The only defect is in the stage, which has not depth enough.

Mr. Hammerstein's experiment with grand opera in English at the Manhattan fortifies the belief that New York doesn't want and will not patronize grand opera in English. Fortunes have been lost in the vain effort to try to prove the opposite. Italian opera at high prices, with the greatest musical stars of Europe in the company and with millionaire subscribers in the boxes, has the ghost of a chance sometimes in this city; but it is fashion and not love of music on which that chance rests. If Mr. Hammerstein be wise, he will abandon his quixotic opera season as soon as possible. The Manhattan seems to be adapted, both in size and arrangement, for spectacular shows. There is no home of spectacle in New York now, and in that field Mr. Hammerstein would have ample scope for his inclinations toward magnitudinous productions, with a good chance to win on the commercial side.

Howard Coveney and his blushing bride, formerly Mrs. Florence, were conspicuous at several of last week's first nights. Mrs. Coveney's complexion was as blooming as usual and her milliner's creations were the envy of every young girl. Mr. and Mrs. Coveney, seated together in the orchestra stalls, are the centre of a good deal of attention. It is not because Mrs. Coveney looks so much older than her husband, so it must be because Mr. Coveney looks so much younger than his wife.

In answer to an inquiry, Mrs. Potter sends me from Philadelphia the following explanation of her reasons for cancelling her contract with John Stetson on two weeks' notice: "Mr. Stetson was sacrificing the interests of Thérèse Raquin to his other enterprise, by giving it the desirable dates booked for us. Mr. Bellew and myself, after looking at the matter from a business standpoint, availed ourselves of the two weeks' clause, which Mr. Stetson inserted when Mr. Miner's case was on." From this it appears that Mr. Stetson has been hoist with his own petard. The Potter-Bellew company has made money, and its prospects are even brighter in the near future.

Just what nerved John Drew to break with Augustin Daly has never been told in print. I am credibly informed that during his last season in Daly's company Mr. Drew received a salary of $175 a week. He thought he was worth more and he asked Mr. Daly to increase the sum to $200 for this season. Mr. Daly declined to accede to the request and Mr. Drew immediately signed the contract with Charles Frohman to star. It was a fortunate turn of affairs for Mr. Drew, as the issue has shown. His earnings this season will be equal to three or four times the amount of the salary Mr. Daly declined to pay. I think that Mr. Daly himself—if he could be candid—would admit that Mr. Drew's defection has meant considerably more to him than $25 a week.

The Atlanta *Journal* says: "The word 'weasly,' which Georgians apply to the street hack or *fiacre*, as the Russians and French call it, strikes the funny-bone of The Usher in THE DRAMATIC MIRROR as forcibly as Orator Ham's 'snollygoster' struck the Northern politicians." I had supposed—erroneously, it now seems—that weasly was synonymous with our nighthawk, and that it was to such a vehicle that the *Journal* consigned Mr. Mansfield. I stand corrected, and hasten to relieve Mr. Mansfield of the foul charge that a chivalric Southern newspaper had deliberately coupled his name and his person with a vehicle of that debased and dissolute character.

A THEATRE TO LEASE.

The beautiful little theatre, the Alcazar, of San Francisco, which has been closed in consequence of alterations being made in the building, will be open again about the middle of February. Responsible managers desiring to lease the same can get full information by addressing M. H. de Young, *Chronicle* office, San Francisco.

THE LELAND OPERA HOUSE

ALBANY, N.Y. SEASON OF 1892-93. H. P. SOULIER, Res. Mgr

Perfectly equipped and Handsomely Redecorated. The Stage Enlarged and Auditorium Refurnished. The Only Theatre in Albany Suitable for High-Class Dramatic Performance. The Leland IS a THEATRE and NOT a Hall, and Its Receipts Are Not Dependent Upon the Working of Benefits.

Among the Attractions That Have Repeatedly Played This Theatre and Have Again Booked for Season of 1892-93 are the Following:

THE COUNTY FAIR,
W. H. CRANE,
ROSE COGHLAN,
FANNY DAVENPORT,
DOCKSTADER'S MINSTRELS,
THE OLD HOMESTEAD,
JOSEPH MURPHY,
CHARLES MATHEWS' COMPANIES,
PRIMROSE AND WEST,
HANLON BROS' ATTRACTIONS,
KLAW & ERLANGER'S ATTRACTIONS,
MODJESKA,
ROBERT MANTELL,
LIMITED MAIL,
DENMAN THOMPSON,
RICH & HARRIS' ATTRACTIONS. (Tuxedo, Etc.)
RHEA,
PAULINE HALL,
ROSINA VOKES.

The following are among the successful novelties booked:

RICHARD MANSFIELD,
MASON-MANOLA CO.,
ALBANIAN OPERA CO.,
RAMSAY MORRIS COMEDY CO.,
JOHN L. SULLIVAN,
CRISMER-DAVIES CO.,
BY PROXY,
TAR AND TARTAR,
DALY'S FORESTERS,
THE ENGLISH ROSE,
CAPT. HERNE,
JAMES J. CORBETT,
KELLAR,
ANNIE WARD TIFFANY,
Etc., Etc.

The following desirable early time IS OPEN:

Feb. 2, 3, 4, 6, 8, 9, 10, 11, 13, 17.
March 2, 6, 8, 9, 10, 13, 14, 16, 17, 18, 30, 31.
April 1, 3, 4, 5, 6, 8, 9, 10, 11, 12, 15, 16, 17, 18, 20, 23, 24, 25, 26, 27, 29, 30, and later.

Apply to F. F. PROCTOR.
Proctor's Theatre, New York.

A NEW QUIBBLE.

A representative of Edward Vroom had this to say of an interview with Salvini's manager, W. M. Wilkison, in last week's MIRROR:

"Mr. Wilkison says: 'Regarding Edward Vroom's claim that he was the first to think of doubling the roles of Ruy Blas and Don Cæsar, I wish to say that long ago—before I took Mr. Salvini's management—Mr. Salvini spoke to me about it. It had long been a pet idea of his, and he had worked on it assiduously before Mr. Vroom thought of playing the part. So far as priority of intention goes there can be no question that Mr. Salvini can establish his right. The fact that Mr. Vroom has already put the double into performance does not alter it. Mr. Salvini is now rehearsing his version, and will produce it shortly.

"By this Mr. Wilkison claims that Mr. Salvini 'thought' of doubling these two characters before Mr. Vroom 'thought' of doing so. Now if 'thought' is to establish priority, by what psychological means has Mr. Wilkison ascertained when Mr. Vroom first 'thought' of this double?

"Mr. Vroom, however, bases his claim upon priority of production, which is the demonstration of the thought. By the way, an odd thing about this matter is that Mr. Salvini's 'thought' and 'intention,' contrary to his usual method, was for the first time expressed to the public three months after Mr. Vroom's production."

THE FIVE A'S FIRE.

The club house of the Five A's was the scene of a fire last Wednesday morning. The club occupies a four-story and basement brick house. In the basement are a barber shop and a kitchen; two stories are used for club purposes, and the other two for sleeping apartments. Among the live stock of the place are—or were—two cats that do not—or did not—dwell together in unity. At about 8:15 in the morning the cats called upon the barber, and immediately fell out and fell upon each other near the oil-stove, which they overturned. Barber Jose Gullita, with the best of intention, poured water upon the running and burning oil, and was himself compelled to run in consequence. He made his way up-stairs and shouted to the sleepers. A policeman named Ahearn followed the barber. When he found himself on the second floor enveloped in smoke, he broke a back window with his club and leaped for life, landing on a first-story extension roof. William H. Daly put on his trousers, and with other items of costume in hand made for the roof. As soon as his head appeared above the scuttle he was seized by two firemen. A third took his clothing. A fourth and fifth appeared, and then began an attempt to rescue Daly, who had really rescued himself. "Lay him down," said one, and Daly was stretched out on the roof. "Stand him up," said another, and Daly was put upon his feet. "Take him to the next scuttle," ordered a third, and in a twinkling Daly was at the next scuttle. Then, weary with the rehearsal, he said: "Gentlemen, this is all very kind. But if you will now stop and give me my clothes, I will go down and make up for an appearance on the street." Harry Hawk, Harry C. Smart, Thomas A. Wise, O. M. Remington, and Percy H. Howard scaped in night robes, bath gowns, and other emergency attire. The fire was put out after the barber shop and the kitchen had been gutted. The damage is something over $1,000. Theodore Moss has offered the Star Theatre for a benefit on Sunday evening, Feb. 12. The boys say that on this occasion they will give a show worth many times the price of admission. If they could truthfully represent the drama of the above escapes—especially Daly's—they would play to S. R. O.

MRS. HOYT'S FUNERAL.

The funeral of Mrs. Charles H. Hoyt (Flora Walsh) at Charlestown, N. H., last Tuesday, was marked by unusual tokens of love and sympathy. The trains from Boston and New York brought many professionals and personal friends and representatives of all of Mr. Hoyt's companies, which omitted performances on the night of this day. The services were held at two o'clock in St. Elizabeth's Catholic church, the pastor, the Rev. Father P. J. Finnegan, officiating feelingly. In a sermon the clergyman eulogized the deceased for the tributes that made her so many faithful friends. There were more than fifty beautiful floral pieces. The New Hampshire Legislature, of which Mr. Hoyt is a member, passed a resolution of condolence on the day of the funeral.

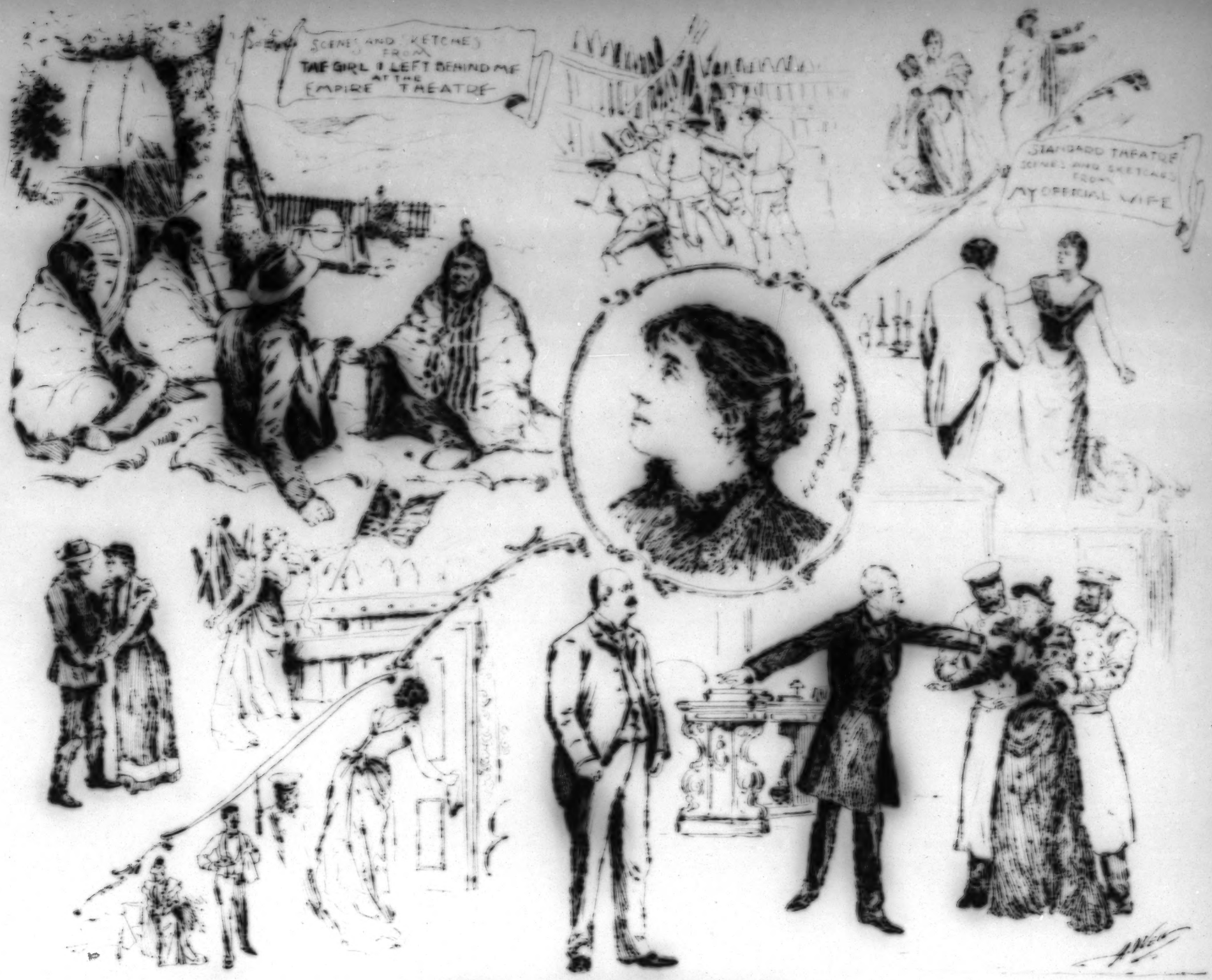
WILSON BARRETT'S SUCCESS.

The star of Wilson Barrett is still in the ascendant to judge from the reports from the Park Theatre, Brooklyn, where he played last week in his repertoire. On two nights out of the first four performances, the orchestra had to play under the stage in order to provide extra seating accommodation for the audience. From about the third week of Mr. Barrett's appearance in America, his treasurer has been in the happy position of being able to record nothing but first-rate business. The present tour promises to outdo even the brilliant records of Mr. Barrett's two previous visits to this country.

MANSFIELD'S BIG BUSINESS.

Richard Mansfield played to over $10,000 last week at the Grand Opera House, New Orleans. Papers in a suit against him by R. Schmidt, of New York, to recover $752.63 were filed, and the manager of the Grand Opera House was made garnishee.

☞ The money winner, Dangers of a Great City, booking season 1893-94.


SCENES AND SKETCHES FROM THE GIRL I LEFT BEHIND ME AT THE EMPIRE THEATRE
STANDARD TABATUE SCENES AND SKETCHES FROM MY OFFICIAL WIFE

GLIMPSES OF CURRENT NOVELTIES.

GOSSIP OF THE TOWN.

James T. Powers will come to the Bijou with A Mad Bargain on Feb. 27.

Lady Windermere's Fan is a decided success in Boston.

William Calder's English Span of Life company, according to a cablegram, opened a provincial tour in Oldham on Monday night of last week to an immense house. The American production played to very large business in Brooklyn last week. On the 27th inst. another play by Sutton Vane, author of The Span of Life, will be produced in England. It is a war drama called For England, and it is said to possess remarkable sensational effects.

There is a strong probability that Mr. and Mrs. Sidney Drew will play a long New York engagement next Summer.

Harry Davenport was married to Alice Shepard in this city last Wednesday morning. Mr. Davenport's first wife died last year.

John Condon, otherwise Bernard Dyllyn, has brought suit against H. R. Jacobs for $10,000 damages owing to a clause alleged to have been inserted in Mr. Jacobs' contracts with combinations that he would have the right to cancel such contracts if Dyllyn or Condon was engaged in the performance. Mr. Jacobs had previously discharged Dyllyn or Condon from the Corinne company.

☞ The money winner, Dangers of a Great City, booking season 1893-94.

Charles D. Lack, formerly with the Lost in New York company, has severed his connection as business manager with Fleming's Around the World in Eighty Days.

Robert Downing will soon play an engagement at the Grand Opera House.

Actors and actresses crowded the Broadway Theatre last Thursday, on the occasion of the professional matinee performance of The New South. Among those in the audience were Lillian Russell, Marie Tempest, Robert L. Cutting, Jr., Minnie Seligman, Blanche Walsh, Johnstone Bennett, Cyril Scott, Wilton Lackaye, Edwin F. Stevens, Hubert Wilke, Ada Dare, Mrs. Veamans, Mrs. Whiffen, and E. J. Henley.

Rudolph Aronson says that Director Lassen's motive for stirring up rebellion in the Casino camp is that he holds five shares of stock for which he paid $40, and he thinks that on that account he ought to have all the free tickets he wants. Mr. Aronson has differed from Mr. Lassen on this point—hence the trouble.

Henry E. Dixey's engagement with Augustin Daly will begin next Fall.

Eleonora Duse did not play last Wednesday night. She was suffering from nervous prostration. The Theatre of Arts and Letters used the stage for a dress rehearsal of the plays performed the following night.

The Phelps Music company, from whose presses many popular songs have come, send THE MIRROR their latest publication, entitled "Bring Back the Sunny Days of Youth," composed by Henry Lamb, who has several times pleased the fancy of those who affect sentimental melodies. It is likely to win popularity.

A notable performance of She Stoops to Conquer was given in the India room of Osborne House, in presence of Queen Victoria, last Thursday night. Princess Louise and Princess Beatrice respectively essayed the parts of Miss Hardcastle and Miss Neville, and the Marquis of Lorne, Sir Henry Ponsonby, and others of distinguished family filled out the cast. The scenery, music, and acting are described as excellent. The performance, which was repeated on Friday night, was devised by the princesses named for the pleasure of the Queen.

Jean Voorhees played two nights in Lexington, Mo., last week, and although she followed a popular minstrel company money was turned away both nights. The Man from Chicago, a part introduced into her version of The Clemenceau Case, is said to be a very effective light comedy character that excites great laughter.

Mrs. Potter has engaged Ariel Barney to direct her tour. The new arrangement went into effect yesterday. The Potter-Bellew company will appear in New York at the Fourteenth Street Theatre on Feb. 13.

Grant Parish has put forth a book called "Décolletté Washington." On its title-page it is described as a national satire. It is written in the style of localized sensation. In chapters that have no sequence or interdependence the author quite boldly describes an alleged system of crimes of a social nature in Washington. The illustrations in the volume at once impugn the writer's announced reformatory purpose. The book is said to be having a large sale at the capital.

L. R. Stockwell, of Stockwell's Theatre, San Francisco, will star next season in Pinero's The Magistrate, supported by his wife, Ethel Brandon, and several of his present stock company who have been supporting him at his home theatre in the play.

Walter Bentley, the Scotch actor who is making an extended tour of British provinces, sends to THE MIRROR a handsome pamphlet containing Australian, New Zealand, and other opinion of his acting. He was hailed in the antipodes as a great artist, his more pronounced hits having been made in Hamlet and The Silver King.

A. B. Taylor's theatrical photograph gallery at Detroit was destroyed by fire on Jan. 27, and many valuable negatives lost.

Julius Bien and company have secured a judgment for $1,449 against Joseph Haworth and Allen I. Shedden, for lithographic work.

Wilfred North has abandoned the business side of The Witch company and is now playing one of the principals parts in the piece with excellent results.

Gus Frohman will handle the John Drew company for his brother Charles.

Neil Warner is playing Hamilton Stuart in Aristocracy, at Palmer's Theatre. W. H. Thompson, who originated the part, is acting in The Girl I Left Behind Me.

THE MIRROR has received the New York Clipper Annual for 1893. It is a valuable compilation of amusement and sporting chronologies.

The Digby Bell Opera company is enjoying prosperity in Montreal and other Canadian cities.

F. H. Wakefield has been engaged as press representative of the Mackaye Spectatorium, an important amusement enterprise to be operated by the Columbian Celebration Company during the World's Fair.

The Beckwith Memorial Theatre at Dowagiac, Mich., which has been described in THE MIRROR, was dedicated on Jan. 25 by Rhéa, in Much Ado About Nothing.

Laura Lorraine Gaden returned from the West last week. Since their marriage, she has been traveling with her husband, Garland Gaden.

Harry Hamlin telegraphs to THE MIRROR that the success of Alexander Salvini in Chicago in the double bill of L'Ami Fritz and Cavalleria Rusticana was phenomenal. These plays afford sharply contrasting pictures, and call for widely-differing shades of ability. Mr. Salvini was called before the curtain again and again.

☞ The money winner, Dangers of a Great City, booking season 1893-94.

Manager Alexander Comstock, of Niblo's Theatre, was arrested last Tuesday night by Gerry agents for permitting Frederick Douglas, a colored boy ten years old, to appear in Shiloh. The lad appeared in a plantation scene and clapped his hands while the others danced. Mr. Comstock, who has been ill, said he knew nothing of the boy's appearance. The manager was held in $300 for trial.

Gus Williams was so pleased by a reception recently tendered to him by the Portsmouth, Ohio, Lodge of Elks that he searched through the West for something that would express his gratification. At Salt Lake City he found a fine Rocky Mountain elk's head, bought it and shipped it to the Portsmouth Lodge, express prepaid. The Lodge has adopted resolutions of thanks.

Robert K. Spooner has entered the Marmaduke Military School at Sweet Springs, Mo., where he will remain two years, spending his vacations with the Spooner Comedy company.

Adele Clarke is a recently-elected member of the Professional Woman's League.

B. Lowenthal has been appointed assistant manager of the Katie Emmett company.

Roger Harding has joined the Nellie McHenry company.

Branch O'Brien is in advance of the Still Alarm.

Georgie Drew Barrymore will appear in The Sportsman at the Standard Theatre in two weeks.

The opera that Cheever Goodwin and Woolson Morse are writing for De Wolf Hopper is called Panjandrum. It will be presented at the Broadway in May.

Emma Juch has sued Mrs. Jeannette M. Thurber for $8,985 of salary alleged to be due her under a contract with the defunct American Opera company. Mrs. Thurber denies responsibility, and pleads an assignment of Miss Juch's claim to Clifford D. Jeffrey.

A matinee benefit for the Church Hospital and Dispensary will be given at Palmer's tomorrow. Fitznoodle, by Valentine and Wilson, founded upon the "Fitznoodle" papers in *Puck* will be acted. J. W. Pigott will play Fitznoodle, and will be supported by W. C. Wheeler, Charles W. Rutter, Bruce McCrae, Alicio Cirko, John Matthews, Ellen Burg, Tennye Poole, and Mollie Earle.

T. W. Dinkins, manager of Later On, has specially engaged W. H. Sloan to play Sheriff Clutch. It was his original part with Hallen and Hart.

Sedley Brown will join Marie Hubert Frohman at Holyoke, Mass., to-morrow, to assist in the management of The Witch.

W. S. Cleveland will next season put on a "Venetian night" first part in his minstrel entertainment, with elaborate embellishment. He has passed upon designs and estimates by scenic artists and costumers.

George W. Hamler's Players, supporting Rose Stillman and Master Ralph Remington, include Billy Barbour, George C. Denton, Charles Horn, Charles Archer, Charles Sinclair, Laura Hulbert, Dora Carlton, Sadie Ward, musical director, and G. H. Remington, agent.

Jerome Eddy says that he is writing a farce-comedy to be called The Honest Press Agent. When asked if he will play the title role, Mr. Eddy had nothing to say.

Olive Oliver has resigned from the Power of Gold company. Next week she will appear in John Stetson's number Two Crust of Society.

ICE.

It will be comforting news for travelers *via* Long Island Sound to know that there is no further fear of an ice embargo. The Fall River Line steamers are running regularly and on time, week days and Sundays.

SALVINI'S MANAGER.

W. M. Wilkison.

An important factor in Alexander Salvini's stellar success has been the industry and enterprise of W. M. Wilkison, his manager. Mr. Wilkison is a young man—he was born thirty-two years ago—but he has grown up among the new school of hustling managers who rise early and go to bed late. Ten years ago a vacancy occurred in THE MIRROR'S correspondence staff at Toledo. Mr. Wilkison, who had been the city editor of the *Blade*, applied for the credentials and got them. A year later he secured his first theatrical engagement, with C. D. Hess, as press agent of the Acme Opera company. When that ended he returned to the staff of the *Blade* and dabbled in concert and opera speculations, bringing big musical attractions to Toledo and making money. Next he became associated with the late J. H. Mack, when that active manager took hold of Robert Downing. Mack was a worker and had original ideas, and Mr. Wilkison acquired a good deal of valuable experience in the association. When the split came between Mack and Downing he accepted a business engagement with the Terriss-Millward company, remaining with those actors until they returned to England. Next Mr. Wilkison entered into a contract with Maude Granger to star under his management. The company left New York with a capital of $157, and the manager's friends expected its return inside of a week. The tour lasted fifty-three weeks without interruption. Two years ago Mr. Wilkison assumed the management of Alexander Salvini. The theatrical world has not been kept in ignorance of what Salvini has done in the meantime. Indeed, he is considered to be the best "worked" star in the country. That is due to the alertness and pertinacity of his manager. Mr. Wilkison is now abroad on a short trip. It is believed that when he returns a couple of weeks hence an important addition to Salvini's already large repertoire will be announced.

FANNY McINTYRE.

Fanny McIntyre, whose portrait appears on the front page of this week's MIRROR, has been on the stage six years, and has yet to make a failure. Her success has been due to the fact that she studied her parts thoroughly before going on the stage and gets much further in their interpretation than memorizing the lines. Her first success was as the Schoolma'am in A Midnight Bell. She succeeded Isabel Coe in the part at the Bijou, and she appeared in the play for two seasons. Last season she made a success as the heroine in Bellows and Roeder's comedy-drama, The Old, Old Story. She has a large scrap book full of criticisms complimenting her performance in this play. Miss McIntyre was born in Maine, and as she is still young she has reasonable expectation of playing a capital part before a Broadway audience. Last week she appeared at the Windsor, playing the leading part in The Lights o' London, and the frequent and vociferous outbursts of applause that greeted her from all parts of the house indicate the position she holds as an actress of melodramatic characters. Next week she will go to Philadelphia to appear as Bessie Barton in Woman Against Woman. Miss McIntyre is slightly below the medium height, has a mobile face, and an expressive voice.

Charles Scott, the popular and enterprising manager of the Lexington Opera House, Lexington, Ky., is negotiating for another theatre.

DATES AHEAD.

[Received too late for classification.]

AL. G. FIELD'S MINSTRELS: Bloomington, Ill., Feb. 1, Joliet 2, Ottawa 3, Galesburg 4, Davenport, Ia., 5, Peoria, Ill., 6, Decatur 7, Springfield 8, Quincy 9, Louisiana, Mo., 10.

CANGAR DRAMATIC (Winfield and Cangar, mgrs.): Waterloo, N. Y., Jan. 30-Feb. 1, Seneca Falls 2-4.

CORSE PAYTON: Moline, Ill., Jan. 30-Feb. 4, Washington, Ia., 6-11, Oskaloosa 13-18.

ECKERT-HECK TROUBADOURS (T. Wilmott Eckert, mgr.): Jackson, Miss., Feb. 3-4, Canton 6, Durant 7, Winona 8, West Point 9, Starkville 10, Columbus 11, Aberdeen 12, Corinth 13, Tuscaloosa, Ala., 15.

PAIGE'S PLAYERS (George W. Paige, mgr.): Pipestone, Minn., Jan. 30-Feb. 4.

R. B. MANTELL (Proctor and Turner, mgrs.): Elmira, N. Y., Feb. 8.

THE VOODOO (Gus Bothner, mgr.): Syracuse, N. Y., Jan. 30-Feb. 1, Utica 2, Gloversville 3, Cohoes 4, Troy 6, 7, Brattleboro, Vt., 8, Springfield, Mass., 9, Milford 10, Woonsocket, R. I., 11, Lawrence, Mass., 13, Salem 14, Lynn 15, 16, Newburyport 17, Haverhill 18.

WALKER WHITESIDE (W. F. Henderson, mgr.): Frankfort, Ky., Feb. 1, Maysville 2, 3, Ashland 4, Chillicothe, O., 6, 7, Circleville 8, 9, Lancaster 10, London 11, Xenia 13, Urbana 14, Lima 15, Upper Sandusky 16, Tiffin 17, 18.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

ALHAMBRA	Fire Patrol
AUDITORIUM	Chicago Orchestra
CASINO	Haverly's Minstrels
CHICAGO OPERA HOUSE	Crust of Society
CLARK STREET	O'Dowd's Neighbors
COLUMBIA	J. K. Emmett
GRAND OPERA HOUSE	Alexander Salvini
HAVLIN'S	Fantasma
HAYMARKET	Hopkins' Trans-Oceanics
HOOLEY'S	Nat C. Goodwin
MCVICKER'S	McKee Rankin
PEOPLE'S	Dumb Heroes
SCHILLER	Prodigal Father
WINDSOR	Nora Machree

PHILADELPHIA.

ARCH STREET	Lida Gardner
BIJOU	Three Black Cloaks and Variety
BROAD STREET	Julia Marlowe
CHESTNUT STREET	Mrs. Potter and Kyrle Bellew
CHESTNUT STREET OPERA HOUSE	Denman Thompson
EMPIRE	White Squadron
FOREPAUGH'S	The Smugglers
LYCEUM	Gus Hill's World of Novelties
NATIONAL	Pulse of New York
PARK	Charles Frohman's Boston Stock Co.
PEOPLE'S	Cruiser on Lawn
STANDARD	A. W. Fremont
WALNUT STREET	The Bustler

BOSTON.

BOSTON	Babes in the Wood
BOWDOIN SQUARE	Effie Ellsler
COLUMBIA	A. M. Palmer's Stock
GLOBE	Francis Wilson
GRAND OPERA HOUSE	Carroll Johnson
HOLLIS STREET	John Drew
MUSEUM	Good Bye
PARK	Temperance Town
TREMONT	Niobe

BALTIMORE.

FORD'S OPERA HOUSE	E. H. Sothern
HARRIS' ACADEMY	Natural Gas
HOLLIDAY STREET	Lost in New York
LYCEUM	Mme. Modjeska
HOWARD AUDITORIUM	Sefton and Watson's Extravaganza
KERNAN'S MONUMENTAL	City Club Burlesque

CINCINNATI.

FOUNTAIN SQUARE	A Strange Family
GRAND OPERA HOUSE	De Wolf Hopper
HARRIS'	James A. Reilly
HAVLIN'S	Oliver Byron
HEUCK'S	The Dago
PEOPLE'S	Lily Clay Burlesque
PIKE'S OPERA HOUSE	Mlle. Rhea
WALNUT STREET	Leland Reed

ST. LOUIS.

GRAND OPERA HOUSE	Frank Daniels
HAGAN	Two Sisters
HAVLIN'S	After Dark
OLYMPIC	Rose Coghlan
POPE'S	James J. Corbett
STANDARD	Gus Hill's New York Stars

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BIJOU	Macdonnell
DUQUESNE	Ali Baba
GRAND OPERA HOUSE	Superba
HARRIS	Grimes' Cellar Door

WASHINGTON.

ACADEMY OF MUSIC	Jane
BIJOU	A Busy Day
GRAND OPERA HOUSE	Minna Gale-Haynes
KERNAN'S LYCEUM	Rentz-Santley Burlesque
NATIONAL	Wilson Barrett

CLEVELAND.

LYCEUM	Aunt Bridget's Baby
JACOBS'	Comme
STAR	May Howard Burlesque

SAN FRANCISCO.

BALDWIN	The Liliputians
BUSH STREET	Spider and Fly
CALIFORNIA	Trip to Chinatown
STOCKWELL'S	Siberia

KANSAS CITY.

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GRAND OPERA HOUSE	Rosina Vokes, Wade and James

ST. PAUL.

GRAND	Edwin Arden
METROPOLITAN	Wade and James, Rosina Vokes

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Adams, E. B.	Hatch, W. R.	Patterson, C. C.
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BALTIMORE.

At Harris' Academy of Music the Hanlons presented Superba in a new dress of rich and beautiful scenery which, judging from the exclamations of surprise and approval, was highly appreciated by the large audience which greeted its initial production. The burden of the work falls on William Schrode as Pierrot, but he is strong physically and well able to bear it to the entire satisfaction of the audience. He is ably assisted by his three brothers, who are all clever pantomimists. Louise Dempsey as Superba and Maude Midgely as Leander are worthy of mention. Ada Melrose was very successful in her songs and dances, and contributed no little to the entertainment of the evening.

At Ford's Grand Opera House A Mad Bargain was given for the first time here. James T. Powers and Peter F. Dailey about equally divide between them the fun-making, and upon their shoulders practically rested the entire performance. The play has the merest semblance of plot, and simply serves as a medium for the introduction of the specialties of the co. In the character of Arthur Jones, Mr. Powers has full play for his peculiar talents, and gives an ample exhibition of them. Leonora Forrest indulges in some high kicking, coupled with dancing, but there is too much effort expended to make it particularly graceful. Rose Cook as the Autocrat of the Flat, has not much to do, but do s it well. The same might be said of Frank M. Kendrick, who is a Baltimore boy. The audience would have enjoyed becoming better acquainted with W. W. Allen, the irascible old gentleman, of the first act, but the construction of the play deprived them of the p easure.

At the Lyceum Theatre, Harrison's comedians in Little Tippett, an adaptation of the French comedy, Les Joies de la Paternite, by Alexandre Bisson, entertained an audience evidently bent on gratifying their curiosity. The comedy was uproariously funny, and those whose sense of propriety was not seriously offended no doubt were well rewarded for their venture Charles Bowser has been surrounded by an excellent co., including Harry Morgan, Harry Allen, Henry Bradley, Frederick Thompson, Violet Black, Helene Morgan, and Mrs. Harry Bloodgood. The play was well cast, and was acted with spirit and intelligence.

At the Howard Auditorium variety gave way this week to the melodrama, The Smugglers. The play is rendered interesting by the introduction of the smuggler's cave, a prison scene, an ocean race, a wreck at sea, a tornado, and other exciting episodes. At the same time the laughter-loving portion of the audience is entertained by songs, dances, and specialties. Charles W. Marbury as Jack Hardy, a revenue officer, proved himself capable of good work. Emilie Edwards and Mamie Sheridan were warmly received.

A Busy Day proved that the audiences of the Holliday Street Theatre were not averse to seeing what others might consider a business rush. And though this particular business might differ somewhat from that carried on daily by themselves, it nevertheless only tended to show that novelty is the spice of life, and as such it was entertaining. The star has been for some time a German dialect comedian, and had the role of the German grocer in Peck's Bad Boy.

Gus Hill's World of Novelties held the boards at Kernan's Monumental Theatre. Among the performers were Gus Hill, Baggenson, Baldwin and Daly, Harris and Walters, Van Leer and Barton, Estelle Wellington, John and Harry Dillon, Leonard and Flynn, Bryant and Saville, and John E. Barty.

Tunis F. Dean, of Harris, Britton and Dean, has been suffering very much lately with an affection of the eye, but, under the treatment of Dr. George Reuling, a noted ocalist of this city, he has almost entirely recovered, and hopes ultimately to be able to dispense with the use of glasses altogether.

Miss Van Deusen superseded Louise Dempsey in the role of Superba, beginning with Thursday evening's performance, Miss Dempsey retiring from the cast.

Kathleen Kerrigan played the part of Niobe on Thursday evening last week owing to the illness of Mrs. McKee's child, and gave the greatest satisfaction. She is both beautiful and graceful, and has been, I am informed, engaged to play the part for next season.

The firm of Harris, Britton and Dean sent a handsome floral offering to the funeral of Flora Walsh. This lamented lady was quite a social favorite here.

Charles F. Weigand has been in the city all week in advance of Natural Gas.

In talking with John T. Ford the other day, I was much impressed with his strong, vigorous appearance. The "Governor," as the boys all call him, is a universal favorite, both in and out of the profession, and his many friends will be glad to know that he is enjoying good health. Long may he continue so

John Stetson's Cruse of Society has been booked for a March engagement at Harris' Academy of Music

Richard L. Britton, of Harris, Britton and Dean, has just returned from a trip over the circuit. He reports everything satisfactory, and business generally good. WILLIAM J. O'BRIEN, JR.

LOUISVILLE.

Fanny Davenport, for the first time seen in Louisville for several years, presented Cleopatra at Macauley's Jan. 23. Richard Mansfield is underlined.

The Masonic drew four very large houses with Frank Daniels in Dr. Cupid, a most amusing bit of rollicking comedy work admirably suited to the peculiar style of fun-making for which this popular young comedian is famous. He has an excellent co., and the singing, dancing and costumes are all that could be desired. The Howard Athenæum co. next.

The Nordica Concert co. at the Auditorium 25 drew one of the largest audiences of the season. An attractive concert programme was rendered, introducing Nordica, Scalchi, Helen Dudley Campbell, Del Puente, Campanini, and others of equal note. The entertainment closed with the sextette from Lucia and a selection in costume from Cavalleria Rusticanna. All musical Louisville enjoyed the occasion, and many surrounding cities were largely represented.

Mrs. Leslie Carter and Lottie Collins came to the Auditorium in Miss Helyett 30-1.

The Midnight Alarm with its interesting story and stirring effects proved a potent attraction at Harris'. Co., and scenery good.

At the Bijou Guilty Without Crime serves to introduce Dore Davidson and Ramie Austen in a suitable setting for the display of fine capabilities. X. S. Wood follows.

Irwin Brothers' Specialty co. filled a satisfactory week at the New Buck in straight variety. The May Russell co. will open 30

Marcus R. Mayer and Richard L. Britton were among the visitors of the week.

Rosabel Morrison rehearsed while here a new play, The Scarlet Cord, by Ettie Henderson. It promises well.

Colonel R. G. Ingersoll will lecture at Macauley's 30 on Shakespeare. It is safe to predict that he will be greeted by one of the biggest houses of the season.

Professor Ed. Morback, with a band of twenty-five musicians, will accompany the Elks to Detroit upon the occasion of the next reunion. The lodge is drilling regularly, and will contend for the prize offered for excellence in that line of endeavor.

Business Manager Presley Hamilton utilized the middle of the frozen river for advertising Fanny Davenport in Cleopatra A number of attractive stands were placed within the range of view of the thousands of sightseers who visited the stream during the recent freeze-up It has to be a very cold day when Pres. "gets left."

CHARLES D. CLARKE.

OMAHA.

Annie Lewis in A Nutmeg Match drew fair-sized audiences at the Boyd Jan. 20-22. While the scenic effects are admirable, aside from this the piece needs an excuse for its presentation. It is weak and disconnected, and both the star and the support are worthy of a better fate. The pile-driving scene was the great redeeming feature. Gloriana 23-25; Pauline Hall 1-4.

Pete Petersen at the Farnam Street Theatre 19-21 was also a weak attraction, if it may be called an attraction. There is nothing new or interesting in the plot. The Pay Train opened a week's engagement 22 to the usual packed house of course, interest centres in the leading part, which is admirably filled by Florence Bindley, who adapts herself to each opportunity with commendable versatility. The piece is remarkably realistic, and everything points to a prosperous engagement. The Fairies' Well week of 29

The Queen of the Arena was booked at the Boyd 26-28, but canceled.

Florence Bindley is very popular with the Omaha Elks. They attended the performance of The Pay Train 24 in a body.

At Wonderland-Bijou The Streets of New York is the bill for a week. They have not tried Richelieu, but just give them time. J. R. RISGWALE.

WASHINGTON, D. C.

That J. K. Murray is popular in Washington was amply attested during the past week by the crowds that thronged Albaugh's to see him in Glen-Da-Lough, presented under the supervision of W. H Power. Mr. Murray's personation of Terence O'Toole was cleverly characteristic of his abilities, and his light baritone voice gave sweetness to the Irish ballads that interspersed the play. One of these was "Kathleen Mavourneen," and a notable incident of the performance was that its venerable author, Prof. Nichols Crouch conducted the orchestral accompaniment. The applause elicited by this old song, on the first evening, was so great that Mr. Murray responded to an encore, receiving a floral harp from one of his admirers and which he very gracefully presented to the aged composer. Minna Gale-Haynes next week will make her first appearance here as a star, supported by Eben Plympton. The engagement is a highly ambitious revival of Shakespearean drama, and the repertoire will include Romeo and Juliet, As You Like It, The Hunchback, Lady of Lyons, and Ingomar. The co. will be under the direction of Messrs. Abbey, Schoeffel, and Gran, who have spared no pains in providing a very strong co., together with the necessary accessories of a fine production.

The tuneful music of De Koven's earlier operatic effort, Robin Hood, resounded through the National week of 23-28, drawing packed houses night after night. Jessie Bartlett Davis, whose contralto voice lingers upon the playgoer in delightful memory, never sang with better voice, and her singing elicited repeated applause. The National has Wilson Barrett 30-4 in his new play, Pharaoh, about which Washington playgoers have a good deal of curiosity.

Neil Burgess' first appearance before a Washington audience within five years drew forth crowded attendances at the Academy of Music 23-28, when he appeared as Abigail Prue in The County Fair. Monday night was the first time that Mr. Burgess ever appeared in this character in Washington. He has been seen here before, but not in The County Fair. The part of Taggs was presented by Annie Blancke very delightfully. She is a young actress, with a pretty face, comely figure, and gentle voice, who gives undoubted promise of much good work in the future. Jane will be next week's attraction at the Academy, with Johnstone Bennett in the title role. This play is highly popular in Washington, and crowds are awaiting its coming.

The Cruiskeen Lawn was presented at the Bijou 23-28 to typical melodramatic audiences. The co. is a very good one, and Lou Ripley, as Nora Maguire, was quite a winsome little woman. There will be A Busy Day every night at the Bijou next week.

The City Club's Spectacular Farce Comedy co. drew satisfactory audiences to the Lyceum throughout the week, and next week the Discovery of Columbus will be given by the Rentz-Santley co., with pretty Georgie Lamarous as Columbus.

At Albaugh's Theatre the commissioners and the inspector of buildings have made an examination with reference to the utility of causing doors to be placed in the side partitions to furnish direct passage from the side aisles on the main floor to the head of the staircase. It is feared that such a course, if pursued, would create a much more dangerous condition by causing the head of the staircase to be dangerously crowded with meeting currents of people than that it is suggested as a means of averting, but on this last point the commissioners are not unanimous.

EDWARD OLDHAM.

ST. PAUL.

The week of Jan. 16-21 would have given Stuart Robson a fine business at the Metropolitan Opera House. On Tuesday evening the large audience was dismissed before curtain rise by the announcement of the manager that Mr. Robson was ill and unable to appear. The house remained dark until Friday evening when a fine production of She Stoops to Conquer was given with Mr. Robson in the cast. He played the Henrietta to S. R. O. Saturday evening. Evans and Hoey and a very clever co. presented A Parlor Match 22-28 opening to full houses. The introduction of new specialties, new songs and graceful dances makes A Parlor Match very attractive and entertaining. Will Hoey made a hit in his topical songs, "The Man Who Broke the Bank at Monte Carlo," and "I Am Not the Only One." His style is unique and evoked repeated encores. Evans' new cabinet trick, "The World's Fair" was a feature that caught the audience. Minnie French was charming as Innocent Kid. Frederick Warde and Louis James 29-1. Rosina Vokes' co. 2-4.

At Litt's Grand Opera House Charles L. Davis and a capable co. presented Alvin Joslin 22-28 opening to full houses. The view of Brooklyn bridge was a taking feature Rose Wilder, Estelle Gilbert Monroe, Carrie Medford, and Mrs. C. B. Washburn well sustained their respective roles. J. E. Gilbert, J. V. Arlington and W. H. Post do good work. Edwin Arden in Eagle's Nest co. 29-4; A Railroad Ticket 5-11.

At the Olympic Theatre the stock co. presented Prince Ingomar and Jones Go Out, also a good olio of specialties 22-28, opening to good houses, giving an attractive performance.

Mrs. Robson met with much favor in the roles of Miss Hardcastle and the Widow Oddyke.

Mrs. Gabriella McKean does a very neat piece of acting as Mrs. Hardcastle. Mrs. McKean is conscientious and painstaking in her work, and makes a very favorable impression.

Olive May is a clever little lady, pretty and taking in her characters.

Stuart Robson's manager, the genial Will Hayden, is an old resident of St. Paul, and has been kept busy meeting a host of old friends. He reports business large and beyond expectation.

Manager Robert Brower, of the Warde-James co., is a very pleasant and courteous gentleman to meet. He is hustling about the Twin Cities in the interests of his co.

Miss Drucie Gilmore, formerly of the Gilmore Sisters, dancers, joined Evans and Hoey's A Parlor Match co., in Chicago.

Camille Campbell, some years ago a clever and promising child actress, has returned from school, and is now visiting her mother, Mrs. Gabriella McKean, during the Stuart Robson engagement in the Twin Cities. GEORGE H. COLGRAVE.

PROVIDENCE.

Primrose and West's Minstrels occupied the Providence Opera House Jan. 19-24, and entertained crowded houses with first-class minstrelsy. The specialties and songs introduced were very good, and thoroughly appreciated. At the matinee Saturday an entirely new satin stage setting was used for the first time, which was very attractive and costly. Charles Frohman's co. opened a week's engagement 23, presenting The Lost Paradise to good-sized audiences. The piece was successfully given here last season, and is again being received with a great deal of favor. The Still Alarm 30-4.

At Keith's 23-28, Walter Sanford's dramatic success The Power of Gold was presented for the first time in this city before large and enthusiastic audiences. The cast is good, and the scenic effects very realistic. A Knotty Affair 30-4.

The sensational drama Unknown was the attraction that drew large houses at Lothrop's Museum 23-28. Kate Glassford and Charles Barringer had the leading roles, and were ably supported by Lothrop's stock co. Edith Crolius and stock co. in A Checkered Life 30-4.

The Marie Sanger Royal Burlesque co. under the management of Dick Little, an old Providence boy, made its first appearance at the Westminster 21. The specialties introduced are of a very high order and the kind that brought forth much applause from good houses. City Sports Burlesque co. 30-4.

The fourth concert by the Boston Symphony Orchestra, at Infantry Hall, Wednesday evening, 25, attracted an audience that filled nearly every seat in the hall. The soloist of the evening was Lena Little, and her rendering of the aria "Che faro," from Orpheus, evoked enthusiastic applause. The orchestral selections were executed in an artistic manner, the programme being Wagner's overture, "Flying Dutchman," Gounod's Hymn to "St. Cecilia," Volkman's "Valse lente" from Serenade No. 1, for string orchestra, and Raff's Symphony, "Im Walde" in three movements.

Harry Brown, formerly of this city, now with The Devil's Auction, was renewing old acquaintances here last week.

R. C. Taylor was in this city last week negotiating for the sale of a large lot of land which he recently purchased on Westminster Street, to a syndicate of gentlemen who propose erecting a first-class theatre thereon.

J. M. Morton is translating two dramas from the German for George E. Lothrop.

George E. Lothrop has just returned from a business trip through New York, Baltimore, Philadelphia and Washington.

Addie Phillips joined Lothrop's stock co. in this city 23.

Manager William C. Chase and family attended the eighty-fifth birthday celebration of his father at the old homestead in Portsmouth, R. I., 26.

Manager Joe O. Zieffe, of the City Sports, reports excellent business this season.

Advance representatives Branch O'Brien and W. M. Grey of The Still Alarm, and A Knotty Affair were here 24-27.

It is rumored that William West of Primrose and West's, will become a resident of this city.

Several Providence young ladies are to enter the walking match at the Grand Museum, Boston, early in February.

Mrs. Jane Ashcroft died at her residence in this city 19. She was the mother of Billy Ashcroft who travelled several seasons with Tony Pastor's co. and was well known here. He died about a year ago.

Annie McVeigh is seriously ill at her hotel in Lynn A letter to a friend in this city states that her life is in jeopardy, and her physician has decided that unless she can be sent immediately to Colorado there is no possibility of her recovery.

W. E. Richardson is recovering from the effects of a severe surgical operation.

J. W. McCloskey is arranging with Manager Lothrop for the production of his dramas on the Lothrop circuit.

William Frederic closed 28 with Lothrop's stock.

HOWARD C. RIPLEY.

MILWAUKEE.

The Davidson had Across the Potomac Jan. 19-22 and Frederick Warde and Louis James in repertoire 23-25. Of the former little can be said to commend it as a dramatic production, and its reception was not cordial. The engagement of Warde and James was a most enjoyable one, and each of the pieces produced were given with a carefulness and attention to detail that was refreshing. Mr. James appeared to splendid advantage as Brutus and Beppo Pepe, as did also Mr Warde as Mark Antony and Lanciotta. The rest of the co. is far above the average, and the costumes and scenery elaborate.

Eagle's Nest at the Bijou 22-25 pleased large and enthusiastic audiences. Edwin Arden, Frank Losee, and Marion Elmore, of course, were excellent.

The People's enjoyed a liberal patronage 22-28 with the Creoles as the attraction.

Among the attractions booked at the Davidson to appear in the near future is E. S. Willard, whose excellent acting is well remembered by all who witnessed his performance last season. I have no hesitation in predicting this to be a most successful engagement, and congratulate Manager Brown on securing attractions of this order.

Marion Elmore seems to retain all her old-time vivacity, and appears to equal advantage in any part she undertakes.

Manager Litt has his numerous interests so well in hand that he has found an opportunity to spend a short time at his Milwaukee house. This has been one of Mr. Litt's most successful seasons, and is the result of untiring energy and close attention to business.

The Academy of Music was dark during the past week, a condition, I regret to say, that too often exists at this handsome theatre, although under the present state of things it may mean more money to the Milwaukee Theatre Co. to keep it so.

E. T. MCDONALD.

KANSAS CITY.

Joseph Murphy drew out his usual good patronage to witness his presentation of the now familiar Irish dramas, The Kerry Gow and Shaun Rhue, at the Coates' Jan. 23-28. Edwin Milton Royle in Friends 30-4; Frank Daniels in Dr. Cupid 6-11.

The Leonzo Brothers, whose entire properties were burnt in the Ninth Street Theatre fire had a sort of a benefit week 22-28 and drew fairly at the Grand appearing in border dramas, May's Devotion and Brother Against Brother A Hole in the Ground 29-4; Hopkins' Trans-Oceanic Vaudeville co. 5-11.

The Pay Train opened well at the Gillis 29. Bottom of the Sea 22-28; big business. The scenic effects were excellent. Pay Train 29-4; Fun on the Bristol 5-11.

Sannie Hands, a very promising young vocalist, was the beneficiary of a well attended concert at Music Hall 23, at which most of the prominent local musicians and singers assisted. She had recently lost her entire wardrobe by fire. She left this week to join the Bernard-Listeman Concert co.

A spectacular pantomime, Ben Hur, was presented by local talent for a charitable benefit 24-28 at the Auditorium and was moderately successful. Bill Nye and S. P. Burbank will appear 31.

Lemen Brothers have just obtained judgment against this city for $1,400 in an action brought for damages. The city issued them a license to exhibit and afterward canceled the license and forced them to move off the ground without performing. The whole trouble arose from a complication as to the ownership of the ground not from any fault of the circus people.

The local managers and other readers of THE MIRROR here are all pleased with the addition of the telegraphic reports to its correspondence.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Grand Opera House, Stuart Robson opened his engagement Jan 23 in The Bachelors to a large and brilliant audience. The bad points of the play were lost sight of in the admirable acting of Mr. Robson and his support. Married Life, She Stoops to Conquer, and The Henrietta filled out the week. Warde-James 2-4; E. S. Willard 6-8; Tuxedo 9-11.

At the Lyceum Theatre, the Hebrew Dramatic and Operatic co. of New York city gave the historical drama, Bar Cochebas, Son of a Star, to a large audience 26.

At the Bijou Opera House, A Kentucky Colonel was presented by McKee Rankin and co. to uniformly good business week of 22. The piece made a decided hit. Mr. Rankin's support was below the average with the exception of Belle Stoddard, Charles Crosby, and Frank G. Campbell, whose respective personations deserve high praise.

Virginia Earle, of A Hole in the Ground co., was prevented by illness from appearing at several performances week of 15. She rejoined the co. 23.

Six hundred delegates to the Lumberman's Convention, in session here, were guests of the Local Lumbermen at The Grand 24. F. C. CAMPBELL.

JERSEY CITY.

Richard Golden in Old Jed Prouty did a good business at the Academy week ending Jan. 28. The simplicity of the rustic character assumed by the star is a most pleasing feature, and the story of this New England play is an interesting and human one. Mr. Golden has played the part many times, but continues to make the character loving and lovable. He is supported by a competent co. Hallen and Hart 30-4.

Gus Williams' new play, April Fool, was presented at the Opera House 23-28, and proved to be well suited to its clever star. The co. is efficient. Business fair. The Light on the Point 30-4.

L. O. P.

DENVER.

At the Broadway Jan. 22 there was a very large and fashionable audience. The occasion was Pauline Hall's first appearance in Denver, and what started in so auspiciously continued through the engagement. People patronized Erminie as if it were new, because the creator of the role was producing it, and her fame as a Casino favorite was also well known. Erminie was given in a manner far superior to any before in Denver, and the cast was as excellent in Puritania, which closed the week.

At the Tabor Charles Dickson presented Incog week of 23-28. The comedy was seen here last season at another house. Attendance very fair. Week of 30-4 house dark.

An announcement was made that the Wonderland-Bijou would change from a stock co. concern and play road cos. But last week the same co. supported H. Percy Meldon in The Golden Giant, McKee Rankin's play. The name of the house has been changed, however. It is now called the New People's Theatre.

The Alhambra is closed temporarily. There will be no more comic opera there, that's sure.

Rev. H. Martyn Hart's house was mobbed Sunday night, 22. The trouble came about in this way. Mr. Hart, in his crusade against all sorts of Sunday amusements, has done more than people thought he would—induced the police board to enforce an absurd law that is sweepingly severe. There were three places closed last Sunday night after the audiences had assembled, and the managers and performers were arrested. They were the Tabor, Wonderland, and the Turn Verein people. Indignation was openly expressed in the audiences, and when they were dismissed, together with crowds outside anticipating trouble, they proceeded to bombard the deanery, which is situated next to the cathedral, were the Rev. Mr. Hart presides. The lights were extinguished as soon as the mob made its appearance hooting and yelling, and the occupants kept inside. The police were a long time getting there, and no arrests were made, because the leaders could not be located, so dense was the crowd. Mr. Hart says he is undismayed and will keep up the crusade. The affair has caused a tremendous sensation.

A local paper says that Miss Horlocker, the contralto, whose voice is heard at local concerts, was offered a position with A Trip to Chinatown, but refused. She wishes the proprietors of the Bostonians, who come here next month, to hear her, and pass upon her voice. The firm of Karl, Barnabee and MacDonald is kindly disposed toward Denver talent. Miss Lewis, of Denver, went to New York to study with a view to joining their co., but I have heard that the results weren't satisfactory, and Miss Lewis is now singing in a New York church.

The Stage Mechanics' Association, which has recently elected new officers, will have a benefit at the Broadway Feb. 16.

It is said that Manager Sackett, of the New People's, is negotiating with Clay Clement as leading man.

The Mozart Symphony Club of New York will give a concert next month under the auspices of the Glenarm Club.

Wilson Barrett will come to the Broadway in February. W. P. PEABODY.

DETROIT.

At the Detroit Opera House Herrmann opened a three nights' engagement on Jan. 23. Modjeska 26 for three nights, presenting Henry VIII., Marie Stuart, and Macbeth. This is the first time Modjeska has been seen in the first play. She is the same finished actress as of yore, and a great favorite with our people Otis Skinner was a satisfactory leading man, and the whole co. thoroughly capable. 8 Bells 30-4.

At the Lyceum R. D. MacLean and Marie Prescott opened a half week's engagement beginning 23, presenting The Duke's Wife, Romeo and Juliet and others of their repertoire. On 26 De Wolf Hopper followed in Wang and did his usual large business.

At Whitney's Grand Opera House Barney Ferguson in McCarthy's Mishaps was the attraction the entire week, and on 29 The Stowaway will be put on for a week's engagement.

At the Auditorium 30 the Nordica Concert co., under the direction of C. A. Ellis, will give a concert.

Colonel Robert G. Ingersoll lectured here 22 Sunday, 22, to an immense house, and drew his one thousand dollar stipend with a great deal of ease.

Salvini, the younger, will come to Detroit for a week's engagement 6, when Rhea is due here 13.

Frank Dupree, manager of the Husband and Wife co., was in town last week.

Stuart Robson is expected here 30 at the Lyceum.

Robert Barr some time ago wrote for the *Free Press* a little sketch called "The Typewritten Letter," which has been made into a short play by George P. Hawtrey, of the Strand Theatre, London, who expects to have it produced shortly

F. K. STEARNS.

INDIANAPOLIS.

At the Grand Opera House Nordica Opera co. gave one of the most artistic as also most enjoyable and duly appreciated concerts ever heard in this city Jan. 23. Nordica, Scalchi, Campbell, Hert Emil Fisher, Sig. Del Puente, Campanini, and Mr. Luckstone are in the co. The second part of the concert was Mascagni's Rusticana in concert form Each artist responded kindly to an encore. Tuxedo 27, 28.

At English's Opera House Hallen and Hart opened in a musical comedy entitled The Idea to splendid business Jan 21-23 Rhea 26-28

At the Park Theatre Howard Athenæum co. opened to S. R. O. 23. From all appearances this will be the most successful engagement of the season. The co. numbers such people as Kara, Eva Bertholdi, A. O. Duncan, Marguerite Fish, and others. Thomas E. Shea 30-4.

At the Empire Theatre Two Sisters, presented by a good co., including May Merrick, Ethel Barringer, Eddie Fox, Raymond Shaw to good houses, and pleased the patrons of this theatre Boston Novelty co 30-4.

Harry Williams, representing Katie Emmett, was with us for a few days last week.

The greater portion of Reilly and Woods' co. rested in this city this week.

Elaborate preparations for the annual benefit of the Elks are about completed. The Hon. William English will act as interlocutor. Messrs. Pink Hall and Harry Porter will take the ends with new jokes and specialties, professionals of visiting cos will fill out the olio, the whole being under the baton of Prof. Beissenherz.—The German Theatre co. of Cincinnati played a profitable engagement at the Grand 24. GUSTAV RECKER.

CANADA.

TORONTO.—GRAND OPERA HOUSE: (O. B. Sheppard, manager): Sol Smith Russell Jan. 23-25 in Peaceful Valley; excellent performance; crowded houses. Thomas Keene in repertoire 26-28. The entire week beginning 30 will be devoted to Marie Wainwright, who is a particular favorite here. She will present School for Scandal, As You Like It, and her successful comedy The Social Swim.——ACADEMY OF MUSIC (Fred C Whitney, manager): Nelson Opera co. 23-28; Bohemian Girl and La Mascotte; owing to the reduction of prices, the co. played to packed houses the entire week. This co. will be here for the following week, owing to the success they have met with.——TORONTO OPERA HOUSE (J. B. Morris, manager): The Byrne Brothers in 8 Bells 23-28; usual big business. Reilly and Wood 30-4.——ITEM: It has been rumored here that American capitalists contemplate building a new theatre. Manager Morris stated that Mr. Jacobs, who was recently in town, has decided to build a first-class playhouse, and in all probability it will be open for the beginning of the season next September.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. Clelan, Gen. Eastern Agent, 429 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. P. Chandler, G. P. Agent, St. Louis Mo.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank J. O'Brien, manager): Richard Mansfield and his excellent co. Jan. 27, 28, presenting Beau Brummell and A Parisian Romance to large and appreciative houses, notwithstanding the weather was bad. All the street car lines were tied up owing to snow and frost. Robert Downing, assisted by Eugenia Blair, 20, 21 and matinee 23, in Richard the Lion-Hearted, The Gladiator, and Othello to good business.——SEALS BROTHERS' HALL: Robert Seals, manager): The Boston Mendelssohn Quintette Club 16 gave an excellent concert to deserving business.——ITEM: Manager Frank P. O'Brien has returned to Montgomery, to be present at the reopening of the Legislature, of which he is a member.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Charles Frohman's Comedy co. presented Jane at matinee to large audience and evening to a good house Jan. 27. Robert Downing presented Richard the Lion-Hearted to a large audience 29. Zaza 30.——ITEM: The weather has been the coldest here for the last three weeks for forty years; commenced snowing 17; it is thawing; fair and warmer weather.

MOBILE.—THEATRE (I. Tannenbaum, manager): Jane packed the house Jan. 19. Everybody delighted and voted the play the success of the season. Richard Mansfield, at one dollar and fifty cents, to S. R. O. 20, 21. Beau Brummell, Prince Karl, and A Parisian Romance were presented. Junior Partner to a fairly large audience 23. Expectations were high on account of advance favorable criticism, and much disappointment was manifested.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Aaron Myers, manager): Heavy snow storm Jan. 18 prevented Patti Rosa co. filling date here.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): U and I Jan. 13; small audience. Charles Dickson, supported by an excellent co., in Incog 17 to a large and well-pleased audience.——LUNIE OPERA HOUSE (J. H. Todd, manager): The stock co. presented Falsely Accused 20-21; crowded houses. Owing to a misunderstanding between Mr Todd, manager of the house, and Mr. Bailey, manager of the co., this will be the last week of the engagement. The entire engagement has been a pecuniary success, and would continue so were it not for the trouble which has arisen. Mr. Bailey has made many friends who will be sorry to see him go, and to his credit be it said, he is the only manager who has successfully managed a stock co. in this city. Peck's Bad Boy 27, 28; Frohman's Comedians 1; The Old Homestead 9, 10; Spider and Fly 11, 12.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): Prof. French's presentation of Caste was a decided success Jan. 23, 24. It was given by the pupils of his school of elocution. He will probably give something else in the near future. As a rule amateurs do not do very well here, but the receipts this time were far beyond all expectations. Peck's Bad Boy will be given 24 by Atkinson's Comedy co.

STOCKTON.—YOSEMITE THEATRE (George Mothersole, manager): Frank Dickson did a large business with Incog Jan 16. Fanny Rice in A Jolly Surprise to a fair house 21. Old Homestead 7, 8; Spider and Fly 10.——AVON (Vinton and Ellefort, managers): The Banker's Daughter proved a profitable attraction week of 16. Ticket-of-Leave Men 23.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Fanny Rice, with A Jolly Surprise, brought out the standing room sign Jan. 17-19. Alba Heywood in New Edgewood Folks 20, 21.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Dark. European Quartette (local) 25. Leavitt's Spider and Fly co. have changed dates to 12-15.——ITEMS: Frank Frost, formerly the principal theatrical manager in India and Ceylon, is here in charge of a troupe of Australian boomerang throwers.—John C. Fisher, the well-known San Diego manager, is looking over the theatrical situation here with the intention of making Los Angeles his home.—Peter Jackson exhibited at Turner Hall 19.

FRESNO.—BARTON OPERA HOUSE (George F. Mothersole, manager): Charles Dickson in Incog Jan 6; large house. Fanny Rice 11; fair-sized audience. Peck's Bad Boy 15.

SANTA BARBARA.—OPERA HOUSE: Atkinson's Peck's Bad Boy to fine business Jan. 12. Turner's English Gaiety Girls co. in Cleopatra 16; good house. Sol Smith Russell in New Edgewood Folks 21.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Fanny Rice in A Jolly Surprise Jan. 24 delighted a large audience. Edgewood Folks 28; Turkish Bath 30, 31.——LOUIS OPERA HOUSE (Isidor Louis, manager): Turner's Gaiety Girls 11; fair business.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): A fashionable audience paid from one dollar to two dollars and a half to listen to the Siedl concert Jan 19. The highest price charged in New York for the same entertainment is one dollar and a half. Marie Hubert Frohman was greeted by a large audience 20 who followed her closely through her weird play, The Witch. Hands Across the Sea which is one of the best melodramas that visits us packed the house from pit to dome 21. An excellent co. and special scenery combined to leave the usual good impression on the audience. The Still Alarm's first visit here 23, 24 did a very good business. The co. is composed of well known and competent people, while the engine-house scene is unusually realistic. A quartette and Little Tuesday in her cunning specialties made a great hit. Primrose and West's Minstrels who always draw an audience here like a new comic opera, kept up their record 25, presenting as usual a first-class minstrel bill abounding in new features, fine singing and comedy. Messrs. Jansen, Dooley and Van are the irresistible fun provokers. White Squadron 27; Midnight Alarm 29; The Hustler 28.——ITEMS: The performance of The Witch here was the six hundred and fiftieth, in commemoration of which, Manager Frohman presented to each lady in the parquette a souvenir spoon emblematic of the play. The spoons were very artistic. Manager Ed. Rice, of comic opera fame, displayed while here with his 1492, uncashed cheques for over $25,000 the profit of his Australian tour which unfortunately he neglected to have cashed until the funds of the Circuit manager, who drew the cheques, were so low that they were protested. Rice sheds no tears over his bad fortune and is disposed to take the loss philosophically, asserting that it has taught him a good lesson. He is not depressed by ill luck easily, and his 1492 is a second Evangeline bonanza, the receipts for the two performances here being nearly three thousand dollars. Billy Van, the comedian, now with Primrose and West, was first seen here by Manager Truss of that organization, at Proctor's last season when he was with Gorman Brothers. Manager Truss was ahead for a few days and dropping in at the Gorman show he was firmly impressed with Van's funny business and engaged him at once for the season.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons and Co., managers): James W. Harkins, Jr., in The Still Alarm Jan. 19-21 in an acceptable manner to regretfully light business. Little Tuesday made a hit, but for some unexplained reason was not put on at the last performance, creating dissatisfaction, since many had attended especially to see her. A. Y. Pearson's White Squadron did surprisingly good business 24, 25, and delighted lovers of high-class melodrama.——GRAND OPERA HOUSE (E. S. Gibbons and Co., managers): The illness of Phil. W. Peters prevented a performance of The Old Soldier 13, as he had no capable understudy, but he recovered sufficiently to appear 20, 21 to rather light houses, business having been "twisted" by his non-appearance on the opening night. The part fits him well. E. A. Locke opened in Uncle Dan'l, Messenger from Jarvis Section 23 for three days, and had fair business. Mabel Craig's Clip was brightly acted.—— Manager Paul C. Blum, of The White Squadron, reports unusually good business all along his route, and says managers are requesting return dates. This isn't strange when is considered his personal popularity and the presence of Robert Hilliard, Mat Wheeler, William Harcourt, and Graham Henderson in his co., to say nothing of the scenery he carries. Manager Blum is jollier, and more sanguine than ever.—Little Tuesday and her mother witnessed a matinee of The Old Soldier 21, and as soon as the audience found out who she was their attention was divided between her box and the stage.

NEW HAVEN.——HYPERION THEATRE (G. B. Bunnell, manager): Rice's Surprise Party 11-13, played a very successful engagement Jan. 19. Primrose and West 25; John Drew 27.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Devil's Mine pleased goodly numbers of lovers of that class of entertainment 19-21. Powers Brothers in Cupid's Chariot opened to a good house 23. A Flag of Truce 25-28.——NEW HAVEN OPERA HOUSE (C. H. Smith, manager): Fields and Hanson's Variety co. gave as good a specialty show as has been seen here this season to large houses 20-21. Wages of Sin opened to good business 22, for three days. Alone in London 25-28.

NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): Lillian Kennedy Jan. 21 to a big house. She Couldn't Marry Three but she captivated many. Hands Across the Sea to good business 24 and Flag of Truce 25; Hustler 27.——LYCEUM (J. Claude Gilbert, manager): This new theatre will be opened Feb. 20 by Rose Coghlan in Diplomacy.——ITEMS: Our genial business manager, not to be outdone by his rival at the new Lyceum, now parts his name in the middle and signs W. Warde Hanna. He also contemplates giving the house a new name. The annual meeting of the Lyceum co. is called for 28. It is probable that the old board of officers will be re-elected.

MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert, manager): Hands Across the Sea Jan. 20; one of the largest audiences of the season. The Old Soldier was presented by a co. headed by Phil. W. Peters to a deservedly poor house.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Marie Hubert Frohman in The Witch Jan. 12; A Flag of Truce 23; small houses. The Old Soldier 25; fair house.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Prodigal Father and Carmencita entertained a small house Jan. 20. Primrose and West's Minstrels gave a good performance to a large audience 24.——BREED OPERA HOUSE: Kendall's Komedians 18, 19; light business.

MERIDEN.—DELEVAN OPERA HOUSE (T. H. Delevan, manager): Hands Across the Sea Jan. 20; good business. Marie Hubert Frohman in The Witch 22; fair audience. White Squadron 23; good house.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Bobby Gaylor pleasantly entertained a good-sized audience Jan. 24 with his new play, Sport McAllister. Seidl's Orchestra 25; big house. Hoss and Hoss 26. Kellar entertained a good-sized audience 27.——ACADEMY OF MUSIC (W. A. Brown, manager): Dan McCarthy in The Rambler from Clare was greeted by very good business 24-26. Cleveland's Minstrels 28, 29 to fair business.

FLORIDA.

PENSACOLA.—OPERA HOUSE (Coe and Tate, managers): Charles Frohman's Comedy co. played Jane Jan. 18, preceded by Chums; big house. Richard Mansfield 19 in Beau Brummell; enthusiastic audience. Even at increased prices the house was well filled. A Fair Rebel 20.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Dark. Frank Mayo 9; Barlow Brothers' Minstrels 14.

KEY WEST.—ITEM: The Noss Jollity co. opened in Havana, Cuba, for a week's engagement to good business. They will play Key West 24, with matinee.

TAMPA.—BALL'S OPERA HOUSE (John O. Ball, manager): John Thompson in On Hand Jan. 17; slim house; bad weather.——ARENA: McFlin and Shields' Circus opened 14 for the Winter.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): The Wife to a large and well-pleased audience Jan. 20. Cc. and settings good. Dr. Bill 23, first time here of this merry comedy, which made a decided hit. Ida Bell as Mrs. Horton, Miss Trudelle as Miss Fauntleroy and Clarence Heritage as Dr. Bill were exceptionally good. Cleveland's Minstrels to good business 24.——MASONIC HALL: Mendelssohn Quintette Club in concert to a large audience 21.——WINTERS' MUSIC HALL: Variety. Bill changed weekly.——ITEM: Manager Victor Harmon, of Dr. Bill, reports notwithstanding severe weather past week in South that his co. has done remarkable business.

ATLANTA.—DE GIVE'S OPERA HOUSE: Cleveland's Minstrels Jan. 18, 19; very small audience, with performance in proportion. Extremely cold weather. A Fair Rebel 24; fair house; good performance. The Junior Partner 25, 26. Robert Downing 27, 28.——EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): Ricketts-Mathews co. in Monte Cristo; small business; good performance. The Ricketts-Mathews co. presented Two Orphans 21-23.——ITEMS: Manager Kleibacker, of the Edgewood Avenue Theatre, gave a matinee benefit to the City Charity Fund, which netted $250.—A bass violin is the cause of a $500 damage suit against the E. T. V. and G. R. R., W. S. Cleveland claiming that he was damaged to that amount by the negligence of railroad employes in handling the instrument.—Richard Mansfield, after having played to the best house of the season here, raised quite a disturbance over a livery bill, claiming that the amount charged ($4) was an extortion, and wanted to substitute $2. However he paid the bill when threatened with an attachment.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): Little Lord Fauntleroy Jan. 20 at matinee to a large house. Mabel Page in the title role was excellent. Same co. presented at night to small business. Editha's Burglar as a curtain raiser and Inshavogue. Mabel and Amy Paige, Bessie Doyle and George G. Howard deserve special mention for clever specialties.

WAY CROSS.—OPERA HOUSE (W. P. Whelpley, manager): Mabel Paige Jan. 19; good business. New York Stars 23; good house.

AUGUSTA.—GRAND OPERA HOUSE (Sanford H. Cohen, manager): Rev. T. De Witt Talmage in a lecture for benefit of First Presbyterian Church Jan. 17; house packed. Frohman's co. in The Wife 19; large audience. Cleveland's Minstrels 21.——ITEMS: The Augusta Lyceum, a new organization, has recently furnished lectures and music monthly. The last feature was the Mendelssohn Quintette Club, with Lula Juel as prima donna. The hall was packed, and everybody delighted. On Feb. 15 Prof. La Hedley will lecture.—This is Carnival week here.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): Baldwin-Melville co. Jan. 18-21.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Mendelssohn Quintette Club Jan. 19 to small business on account of snow storm.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney manager): Katie Putnam co. to fair business Jan. 17-20.——ITEMS: J. J. Kett joined the Katie Putnam co. and introduced a clever specialty in An Unclaimed Express Package.—Manager J. A. Pinney received a sad blow by the death of his only son, fifteen years old, who died at Belmont School, California. He was buried here Jan. 22. Miss Putnam sent a beautiful floral tribute, and Lew Cook, leader of the orchestra, presided at the organ.—J. F. Devlin, business manager of Katie Putnam co., will at close of the season take a position in the World's Fair Press Bureau.

ILLINOIS.

MOLINE.—WAGNER OPERA HOUSE (Frank Anderson, manager): Jessie Ollivier in Evening Chimes Jan. 14, the cold weather prevented good business. Uncle Josh Spruceby 15; fair business. Uncle Hiram 20; S. R. O.——ITEM: The receipts of Jessie Ollivier's opening performance in her new operatic comedy were given toward the organizing of a newsboys' reading room. Your correspondent understands that other cos. will do likewise.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Snavder, managers): After Dark Jan. 18; light business. Hart's Boston Novelty co. pleased a less than average sized audience 20.——ITEM: The Kid co. was booked for this house for 17, but failed to materialize.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): James J. Corbett drew a crowded house Jan. 18; James O'Neill in Fontenelle 19; large audience; excellent performance. Jarbeau in Starlight 23; good business.——ITEMS: The local press criticisms on James O'Neill's new play Fontenelle were unanimously flattering.—During the performance of Gentleman Jack Mr. Corbett was surprised with a silver water set, the gift of the Pastime Athletic Club of this city whose rooms he had visited during the day and given an exhibition of sparring.

PEORIA.—THE GRAND (J. S. Flaherty, manager): E. S. Willard in The Middleman Jan. 23; third appearance of Mr. Willard here to S. R. O. at advanced prices. After Dark 26; A Nutmeg Match 28; Faust 30.——ITEMS: The County Fair co. met with a mishap while coming from Galesburg here. Their car was disabled, which caused them considerable delay and trouble.

QUINCY.—OPERA HOUSE (A. Doerr, manager): William A. Brady in After Dark Jan. 19, pleased a fair sized audience. Clara Morris 21 as Renee de Moray supported by an excellent co. played to one of the largest audiences of the season. Gray and Stephens' Vesper Bells 22-23; Two Old Cronies 28.

STERLING.—ACADEMY OF MUSIC (Purcell and Hare, managers): Sam Jack's Creole co. Jan. 20; good house; first-class performance. One of the Finest 21; S. R. O.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Clara Morris Jan. 20; large audience. After Dark 22; entire satisfaction. Gray and Stephens 26-28; Robin Hood 31; Al. G. Field's Minstrels 4; Fast Mail 7; Two Sisters 9.——OPERA HOUSE (F. B. Kirch, manager): Hart's Novelty co. 20; good house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): James J. Corbett in Gentleman Jack Jan. 20; unusually heavy business.

CLINTON.—FAIR OPERA HOUSE (Arthurs and Co., managers): The Midnight Alarm Jan. 9; fair business. The Carrolls in The Dago 16; splendid house. Wills' Two Old Cronies 20; good house.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The World's Champion, J. J. Corbett, packed the house from pit to dome Jan 16. About the best thing that can be said of the performance is that it isn't quite as good as that of John L. Sullivan's. James O'Neill in Fontenelle to small business 17, 18. Fontenelle impresses all as a worthy successor to Monte Cristo. The Fast Mail drew and pleased a top-heavy house 19.——CENTRAL MUSIC HALL: The Hecker Children in a musical programme drew a fair-sized audience and pleased them well 20.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hedamson, manager): Vernona Jarbeau in Starlight Jan. 23; large audience. Miss Jarbeau is surrounded by a very good co. of comedians. The County Fair 25.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): Hewing's Around the World in Eighty Days Jan. 17; good business; fair performance. The Midnight Alarm 19; good house and performance.

PANA.—HAYNARD'S OPERA HOUSE (Lon Roley, manager): Side Tracked Jan. 21; good business; performance first-class.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): A Railroad Ticket Jan. 21; good house. New York Day by Day 22, 23; fair business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): James O'Neill in Fontenelle Jan. 16 to a good house. The play with its fine costumes and scenery gave universal satisfaction. James Corbett in Gentleman Jack 17 to a packed house. The Fast Mail 18 to a fair-sized house. Ezra Kendall in A Pair of Kids 20 to a fair house.——ITEM: Ben Dodson ahead of Wills' Two Old Cronies was in town looking up old friends.

PEKIN.—TURNER OPERA HOUSE (Charles Dinsdecker, manager): Wills' Two Old Cronies Jan. 21; fine performance; packed house.

CANTON.—NEW OPERA HOUSE (C. N. Henkle, manager): Johnstone's reorganized Our Dorothy co. with Gussie Johnstone as leading lady, gave their first performance this season Jan. 22 to a large audience. Miss Johnstone as Dorothy is a bright little actress, and captivated the audience with her singing and dancing. The role of Father Stebbins could not be better sustained than it is by Frank Gardiner, who claims this city as his home. The entire cast is a strong one.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Rhea in Josephine to a large audience at advanced prices Jan. 19. Donnelly and Girard in Natural Gas 20; big business. Salvini in The Three Guardsmen 21; S. R. O. at advanced prices. The Fire Patrol 22; small house.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinley, manager): Duncan Clark's Female Minstrels Jan. 23; light business. Mr. Clark is making arrangements to purchase a private car for the transportation of his co.

KANKAKEE.—ARCADE OPERA HOUSE (Harry J. Sternberg, manager): Hart's Boston Novelty co. gave a fair performance to medium business Jan. 19. The County Fair 22; big business.——SWANSELL'S OPERA HOUSE (Frank D. Waterman, manager): Choate Dramatic co. 18-21; fair business; excellent co. Philip Hamlin is soon to join the Graham-Earle co. as advance representative.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): Robin Hood Opera co. Jan. 19 pleased a large and fashionable audience. About 1500 people saw James Corbett in Gentleman Jack 21, and were well pleased.——DEATH: Robert Northam, father of Manager Northam, and assistant manager Lem, died 20 of cancer of the throat.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Annie Lewis in The Nutmeg Match Jan. 16; good house. Large houses were the rule at Across the Potomac 17, 18. Salvini in The Three Guardsmen 20; large house. Donnelly and Girard's Natural Gas illuminated a large house 21. Rosina Vokes presented a triple bill, A Game of Cards, The Circus Rider, and A Double Lesson 22 to a large and fashionable audience. Felix Morris' support, and her capable co. were in harmony with her own efforts. The Naiad Queen 30-2.

INDIANA.

NEW ALBANY.—OPERA HOUSE (E. Boone King, manager): Around the World in Eighty Days was presented to a fair-sized audience Jan. 19. The co. was not a very capable one, and about all that can be said in its favor is that the scenery is very good.——ITEMS: Pete Baker in Chris and Lena 23; the advance sale indicates good business both for matinee and night.—The Payton Comedy co. and King Comedy co. are two of the pirate cos. now playing the South. The former one is playing, among other pieces, The Planter's Wife and Under the Gaslight.—C. W. Daniels, business manager of Pete Baker's co., was here last week, and I found him to be a very sociable gentleman.—Walter T. Floyd, of this city, has joined Carl A. Haswin in The Silver King. Mr. Floyd was with John Dillon last season, but formerly played Corbett with Marlande Clarke in The Silver King. Mr Floyd writes me that the co. is doing good business.—Through the courtesy of Doc Davidson I witnessed a performance of Guilty Without Crime, which is a very strong play. He will appear in this piece this season, but expects next year to again produce Dangers of a Great City as a scenic production, also playing his Guilty Without Crime.—Reese Prosser has joined the Niobe co., of which Miss Kerrigan, also of this city, is a member.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Al. G. Field's Minstrels Jan. 18 drew a good house and gave more than ordinary satisfaction. Frank McNish in Silence and Fun called forth considerable applause, and the Magnan Musical Family were a pleasing feature of the performance. George C. Staley 20; Hopkins' Trans-Oceanic Specialty co. 28.——ITEMS: Al. G. Field and co. were entertained by the local lodge of Elks after the performance 18.—Jerry Hart, of Field's co., left for Chicago 18, having been called to the bedside of a son who is dangerously ill.—Harry Collins has left the Ship Ahoy co. and will return home shortly.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Agnes Herndon in La Belle Marie packed the house at advanced prices Jan. 17. The Dago 21.

RICHMOND.——PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Kitty O'Conner Jan. 18 for the benefit of the poor to a packed house. The Police Patrol to good business 27. A Royal Pass 29; fair house.——GRAND OPERA HOUSE (G. W. Conror, manager): A Railroad Ticket 25; good business.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Walker Whiteside and an excellent co. played Richelieu before a good-sized audience, and gave a most finished performance Jan. 23. Spider and Fly 25; Madeline Merli 26.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): A fair-sized audience witnessed Frohman's excellent co. in The Grey Mare Jan. 18. Charles A. Loder and a good co. in Oh, What a Night to medium business 20. Roland Reed and an excellent co. amused a large audience in Innocent as a Lamb 21. Al. G. Field's Minstrels 23; good house; best minstrel performance here this season.

ELKHART.—BUCKLEN OPERA HOUSE (I. L. Brodrick, manager): Charles H. Hanford in Julius Cæsar Jan. 23 to a large and well-pleased audience. E. R. Spencer as Cassina captured the house.

WASHINGTON.—OPERA HOUSE (Horrall Bros., managers): Pearson's Midnight Alarm Jan. 21, S. R. O. The audience was disappointed because the co. failed to get the engine on the stage. The Burglar 1; Dangers of a Great City 6.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): E. J. Hassan's One of the Finest to a fair audience Jan. 23. August Wolf, leader of the Opera House orchestra, had a benefit 19; large house, local talent. Hecker Family, Musical Artists, 26.——LAY'S OPERA HOUSE (S. Lay, manager): Nusbaum Family, singers, 20, 21; fair houses. World's Fair Committee presented My Uncle's Will, local talent, to a crowded house 18.

LOGANSPORT.—OPERA HOUSE (Edwin Stuart, manager): Julia Marlowe in The Hunchback to a large and fashionable audience Jan. 14, and was frequently called before the curtain. Support good. Al. G. Field's Minstrels drew a good house 20. Yon Yonson 24; Lewis Morrison in Faust 26.

EVANSVILLE.—GRAND (King Cobbs, manager): Milton and Dolly Nobles Jan. 18, 19; fair houses, playing From Sire to Son the first night and For Revenue Only the second. Master and Man 26; Frank Daniels 28; Power of the Press 30, 31.—— PEOPLE'S (F. J. Graves, manager): Lillian Lewis in Lady Lil played to S. R. O. 22. The local bicycle club have engaged the Nye-Burbank comb. for 24, and the seats are all sold. The Burglar 29, 30.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simpson, manager): Modjeska in Mary Stuart to a large house Jan. 26. This was her first appearance at the Temple. Robin Hood Opera co. to good business 28. John L. Sullivan in The Man from Boston 30; top-heavy house.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Al. G. Field's Minstrels Jan. 21; fine business. Best minstrel show of the season. Charles Hanford 22; Farmer Stebbins 4; 8 Bells 8.——COULTER'S OPERA HOUSE (G. Y. Fowler, manager): The Dago 20; fair business. The Rooneys 31.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lauer, managers): Nusbaum Family, the Hoosier Nightingales, to fair houses Jan. 23, 24.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Charles A. Loder Jan 19 in Oh, What a Night! to a fair house. Al. G. Field's Minstrels 20 were thoroughly enjoyable. Choral Union concert 26; Lewis Morrison in Faust 27; Katie Emmett 28.

IOWA.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Hanlon's Fantasma Jan. 20, 21, and matinee; S. R. O.——FOSTER'S OPERA HOUSE (William Foster, manager): After Dark to fair business 16. Clara Morris in her new play, Claire, to S. R. O. at advanced prices 17, with one of the largest seat sales of the season. Katie Emmett to good business in her new play, Killarney, 18.——BIJOU THEATRE (Charles F. Handy, manager): Big business 16-21. New faces: Haynes and Leigh, Kelly and Hanson, Laura Arnold, J. H. Ammons, Lucifer and Althea, Piamendom and Patricold.——ITEMS: Edward Hanlon and wife, of Hanlon's Fantasma, occupied a box at the performances of Clara Morris and Katie Emmett 17, 18.—William Coleman, master machinist of Hanlon's Fantasma, had his arm broken at Quincy 14 by the falling of a room scene.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Sam Jack's Creoles drew a full house Jan. 18, the audience being made up chiefly of the masculine persuasion. The performance included some excellent specialties, which were well received. Katie Emmett in Killarney had a bumper house 20; play and star gave entire satisfaction. Co. the strongest Miss Emmett ever brought here, including as it does such sterling old actors as George C. Boniface, Thaddeus Shine, Robert McNair, and Frazer Coulter. The Fairies' Well to good business 21, and was ably presented by an excellent co., headed by George H. Timmons, Mr. Timmons' first appearance here. He acted naturally, sang well, and altogether made a favorable impression. The Laura Dainty and Leon Marx comb. gave a pleasing entertainment before a large and fashionable audience 23.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Katie Emmett in her new play, Killarney, Jan. 16; good house. The Bottom of the Sea 18; good business. Ed. F. Davis' Uncle Tom's Cabin 19 pleased a good audience. Robin Hood Opera co. 20; large and fashionable audience packed the house at advanced prices, and were highly delighted with the performance. Charles Frohman's latest comedy success, Gloriana, 21; large and well-pleased audience.——ITEMS: Professor Charles Thomas, leader of the orchestra, was presented with a magnificent gold-headed cane by his orchestral associates.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: A Nutmeg Match Jan. 17; good house. Uncle Hiram 18; large and well-pleased audience. Robin Hood 21; crowded house; one of the best operatic performances ever given here. Fantasma 24, 25.

CLINTON.—DAVIS' OPERA HOUSE (H. F. Tate, manager): True Blue, under direction of F. L. Hunt, assisted by local talent and Co. E, First Regiment, I. N. G., for the benefit of Co. E, Jan. 20, 21; full houses. Corse Payton and co. in repertoire week of 25-28.——BIJOU OPERA HOUSE (William McMillan, manager): Sam T. Jack's Creoles 19; good business.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): Hanlon's Fantasma Jan. 17, 18; S. R. O. Katie Emmett in Killarney 19; good business.——TURNER OPERA HOUSE (S. E. Adler, manager): Clark and Williams in Our Married Men 19; fair business.

DAVENPORT.—BURTIS OPERA HOUSE (Charles Kindt, manager): Uncle Tom's Cabin to S. R. O. Jan. 15. Clara Morris in Claire 19; good-sized audience. The Bottom of the Sea to good business 20. Leland T. Powers in his lecture upon David Garrick pleased a large audience 21. Charles Frohman's co. in Gloriana gave an excellent performance to a small house 23.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Lew and Lottie Walters' Novelty co. Jan. 22. Mr. and Mrs. Josephine Brandt in Is Marriage a Failure? 25; John D'Ormond 30-2.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Aaron H. Woodhull in Uncle Hiram packed the house Jan. 20. George H. Simmons in Fairies' Well had a good house 21. Frohman's Gloriana 27.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Madeline Merli Jan. 26, 27; Alexander Bull concert, assisted by local talent, 31; Gloriana 10.——ITEM: Manager Weiser has booked some excellent attractions for next season while in New York.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): A. H. Woodhull in Uncle Hiram pleased a good house Jan. 17. Hanlon Brothers' Fantasma to S. R. O. 19; good co.; beautiful scenery. George H. Adams as Pico deserves special mention. This popular pantomime is better

[CONTINUED ON PAGE 13.]

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CURRENT AMUSEMENTS.

BROADWAY—Ninety Days, 8 P. M.
CASINO—The Fencing Master, 8:15 P. M.
EDEN MUSEE—Wax Figures.
EMPIRE—The Girl I Left Behind Me, 8:15 P. M.
GRAND OPERA HOUSE—The Span of Life, 8:15 P. M.
HARRIGAN'S—Mulligan Guard's Ball, 8 P. M.
H. R. JACOBS'—A Kentucky Girl, 9:15 P. M.
KOSTER'S—Friend Fritz 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—Americans Abroad, 8:15 P. M.
MINER'S—Sheridan, 8 P. M.
PALMER'S—Aristocracy, 8:15 P. M.
PEOPLE'S—The Midnight Alarm, 8 P. M.
STAR—On Probation, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—Gloriana, 8:15 P. M.

BROOKLYN.

AMPHION—Country Circus.
BEDFORD AVENUE—The Millionaire.
COLUMBIA—Robin Hood.
GRAND OPERA HOUSE—The Dazzler.
LEE AVENUE ACADEMY—Mascot and Mikado.
PARK—Across the Potomac.

HOBOKEN.

ROSS' THEATRE—Uncle Dan'l.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

CRITICAL FREAKS.

THE evident reluctance with which several of our principal daily newspapers have acknowledged Eleonora Duse's transcendent histrionic powers is significant of the semi-paralyzed condition into which the faculty of appreciation is apt to fall after long disuse. Duse is the greatest actress that has visited America since Rachel's advent, thirty-eight years ago. Her supremacy has been established not only in her native land, but also in Russia, in Germany, and in Austria. Vienna has the most discriminating public in the world. That public crowned Duse queen of the modern stage. But a certain little group of dramatic critics in this city, dazzled by mighty conceptions of their own importance and carried away by the unusual opportunity to exhibit their hair-splitting accomplishments in connection with a genius of the first magnitude, have made grotesque spectacles of themselves by assailing the newcomer with stuffed clubs. Their choicest wreaths of rhetoric are often laid upon the altar of mediocrity; their cheeks frequently come near to bursting in blowing their penny-trumpets to proclaim the "triumphs" of theatrical nondescripts. Duse needs neither the encouragement nor the assistance of these ossified men; but it is sad to reflect on the injury that struggling merit, modestly seeking and honestly deserving recognition, constantly suffers from such freaks.

A SORRY FAILURE.

A FEW more performances like the two already given will serve to reduce the Theatre of Arts and Letters to the position of the Irish Hamlet who placed a burly friend in a box to lead the applause at his first appearance and who late in the evening, no plaudits having rewarded his efforts, asked the chief of the claque in an emphatic aside, "Why don't yez clap?" and received for answer, "Be jabers, Oime ashamed of ye!" The best friends of the Theatre of Arts and Letters are getting to be ashamed of it, for the conviction is forcing itself upon them that the undertaking has no real mission to accomplish and that the attempt to make it appear to have a mission is a ludicrous failure. The scheme has not been without its good results, however. It has demonstrated to a coterie of dilletante-doubters that theatrical management is a business, not a fad, and that whatever may be the shortcomings in respect to art achievement of the men who provide the public's dramatic entertainment, they are better qualified, at all events, by practical training, by technical knowledge and by painfully acquired experience to occupy the field successfully—yes, and creditably—than are faddists, literary yearners, optimistic enthusiasts. In view of the presumptuous Theatre of Arts and Letters' rainbow promise and of its distressing performance, the class that has criticised managers and management will be likely to hold its peace for some time to come.

PERSONAL.

ROWAN.—Lansing Rowan is playing juvenile parts with Mr. and Mrs. Sidney Drew. She joined them at Cincinnati, and with but a short time for preparation, appeared very successfully in the new comedy, The Emergency Man. Miss Rowan further distinguished herself at this performance by carrying off the stage a blazing property Christmas green which had fallen into a fireplace and was making the audience nervous.

DUSE.—Stephen Fiske says in the *Spirit*: "A star actress who refuses to be interviewed, does not lose any diamonds, and declares that she is only public property while she is on the stage, is such a novelty that Madame Eleonora Duse has made more sensation in the newspapers by her modest reticence than Bernhardt did with her blague."

PAULDING.—Frederick Paulding, who is T. W. Keene's leading support this Winter, is open for Spring, Summer and next season's engagements. He has won high commendation for his artistic performance of a number of exacting parts in Mr. Keene's repertoire.

ROSENQUEST.—J. Wesley Rosenquest is in London. It is said that his object in going abroad at this time of year was to secure Brandon Thomas' new and successful comedy, Charley's Aunt, now running at the Royalty.

ROGERS.—Claudia and Cynthia Rogers, two bright and pretty Toledo girls, have come to New York with the intention to enter the profession. They have won celebrity at home already, one by her mandolin playing, and the other by her ability as a singer and character impersonator.

BERNHARDT.—Sarah Bernhardt has become newly prominent in Paris through her criticisms of a paper that dwelt in an uncomplimentary way upon the result of her Russian tour. The question of her return to the Comédie-Française is again broached; also, as a result of M. Paradi's wish that she should originate the principal role in his La Reine Juana. The impression prevails that she would be received as a returned prodigal, but that the committee of that theatre will not permit her to come back temporarily.

CHIDLEY.—Sydney Chidley, the scenic artist, formerly of New York, now of Boston, writes philosophically and interestingly to the St. John, N. F., *Progress* about theatres in this country. Mr. Chidley is now wedded to Boston, which he holds to be a more critical centre than New York.

GORMAN.—Minnie Gorman, the handsome premiere of the Black Crook ballet, was recently presented with a $500 jeweled star, which she wears with becoming modesty.

TREMAYNE.—Felix Morris has accepted, through Miss Marbury, a one-act piece written by W. A. Tremayne, THE MIRROR's correspondent at Montreal.

AMBER.—Mabel Amber has again adjusted her differences with Nat C. Goodwin, and is once more playing the leading part in A Gilded Fool.

DREW.—John Drew is at the Hollis, in Boston. Last week he played to large business in night stands. The veracious Mr. Goodfriend is authority for the assertion that the receipts ranged from $1,300 to $1,500.

HART.—Rhea says that W. S. Hart is the greatest Armand Duval she has ever seen in France, Russia, or America. The Kansas City journals say he made a distinct hit upon his first appearance in that part in that city.

BELLINI.—Laura Bellini arrived from Europe last week. She has recovered from the accident to her knee that happened about a year ago while she was singing at the Casino. During the last six months she has sung frequently at private concerts in London. Her last appearance there was in conjunction with the late Fred. Leslie.

COGHLAN.—During a long wait in Diplomacy in Buffalo the other night, Rose Coghlan visited the Star Theatre there for half an hour and saw De Wolf Hopper in Wang. This recalls the time a few years ago when Dixey in Adonis, and Thorne in The Mikado used to visit each other on the stage during the performance of their respective plays.

LAWRENCE.—Lillian Lawrence, a young California actress, who recently figured prominently in the production of The Family Circle, is playing the part of Mrs. Delafield, originated by Odette Tyler, in Men and Women. She is credited with an artistic performance.

MALCOLM.—Florine Malcolm has returned from London, where she has been playing for six months the leading part in Kiralfy's Venice at Olympia. Miss Malcolm has been engaged by Henry E. Abbey for the spectacular production he will make at the Chicago Auditorium during the World's Fair.

MCCONATHY.—Osborne McConathy, an ambitious young man of Louisville, Ky., is writing an opera. He is well equipped by education, and his friends believe that he will succeed.

CLEARY.—Word comes from South Africa that Edwin Cleary was presented with a shield of gold recently for saving the life of Gomer May, of the Standard Comedy company.

WILSON.—Wilfred W. Wilson, THE MIRROR correspondent at Austin, Texas, has an illustrated article of value and interest on the "Great Jetties at the Mouth of the Brazos River," in the *Scientific American* of Jan. 21.

SINN.—Colonel William E. Sinn enters Wednesday upon his nineteenth year as manager of the Park Theatre in Brooklyn.

IT WAS ANOTHER MOUNT VERNON.

THE MIRROR recently published an account of the troubles of a manager and his company at Mount Vernon, N. Y., where it was alleged that the stage hands of the local theatre abused the visiting professionals and provoked a fight with them. Owing to the fact that this particular Mount Vernon was not identified in the article, managers at Mount Vernon, O., have been embarrassed, as the following letter explains:

MOUNT VERNON, O., Jan. 22, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Traveling companies in this section of the country are under the impression that the disturbance by some stage hands occurred in this city. Your account of the affair does not give the State, and traveling companies seem to think there is but one Mount Vernon and that in Ohio. As a consequence we have been kept busy explaining matters. In fact, the property man of the last company playing our house tried his level best to seek a quarrel with all our employes, but our men prefer to shift scenery, etc., rather than try Corbett-Sullivan methods. Therefore we wish to state emphatically that all our employes are as civil and obliging as can be found in any one-night town on the road. All parties are hereby warned to cease their lying about our attaches.

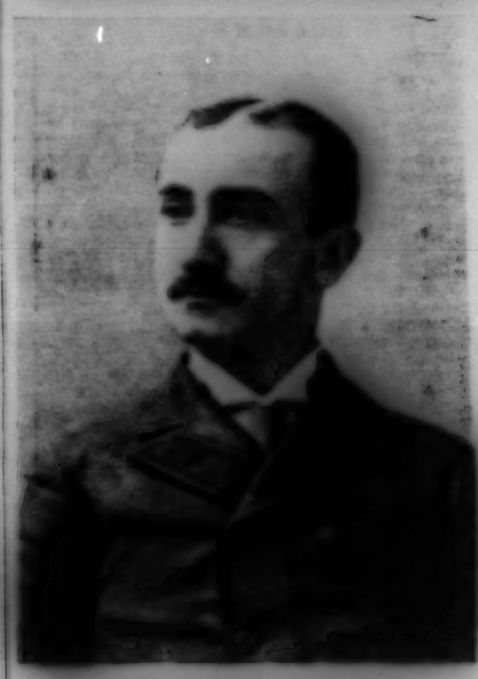
Very truly, HUNT AND GREEN.

In another letter Hunt and Green say they have played two attractions since the account of the affair at Mount Vernon, N. Y., was published. One of the visiting managers informed them preliminarily and aggressively that "his men were well armed for a fight." This perhaps did not so much indicate an original desire for a row on the part of the visitors as a wish to retaliate, upon the least provocation, for injury supposed to have been done to the other traveling company. Hunt and Green add: "We can give you the names of fifteen attractions that have played us this season, and they all praise our stage men."

DARKEST RUSSIA.

Sidney R. Ellis, manager of Charles A. Gardner, the German dialect comedian, and who also managed the late Sadie Scanlan, and Messrs. Brady and Garwood, who have theatres in Cleveland, Cincinnati, Buffalo, Detroit, Toledo, Grand Rapids, etc., have entered into a partnership to produce, on an elaborate scale, a play of Russian life of today entitled Darkest Russia, written by H. Grattan Donnelly. Messrs. Ellis, Brady and Garwood, whose reputation pecuniarily and otherwise is unquestioned, promise much in this production next season. They say that no expense will be spared to make the attraction a brilliant success. The play is said to be particularly strong in action. It has intense situations and plenty of comedy. Mr. Donnelly says it is his best work. The fact that Messrs. Ellis, Brady and Garwood have taken it in hand is a guarantee that the production will be liberal. Every scene will be carried, and every effect will be produced with strict regard to detail. The costumes will be correct, the designs having been furnished by one of New York's most celebrated artists. Every part—there are twenty in all—is said to require a good actor, and a particularly strong company will be engaged. Several contracts have already been signed with well-known actors. The scenes are laid in St. Petersburg and in Siberia. Darkest Russia will be played in first-class houses only. The tour will be under the personal supervision of Sidney R. Ellis, to whom all communications should be addressed. His permanent address is 300 West One Hundred and Sixteenth Street, New York, or letters will reach him according to Charles A. Gardner's route in THE MIRROR.

PORTLAND'S POPULAR MANAGER.



Samuel H. Friedlander.

Above is a portrait of Samuel H. Friedlander, Al. Hayman's able and trusted lieutenant in Portland, Ore. There are few men in the theatrical profession better known than Mr. Friedlander. He is one of the youngest, yet one of the best educated, and one of the most level-headed managers in the profession. He has studied every branch of the business, from the simplest to the most involved. Mr. Friedlander gained his first experience by practical work as a dramatic and musical critic upon the newspapers of Louisville, Ky. He has shown thorough capability, originality, and a faculty for hard and hustling work in every position that he has filled. He has never made a failure, and has the faculty of making and keeping friends. He is as popular with the profession as he is with the people of Portland, where he is prominent socially and as a citizen. He keeps the Marquam Grand Opera House under thorough discipline by his excellent business methods, and the success of that theatre is largely due to his efforts. There is no city of its size on the continent that supports a better class of amusements, and it is quite plain that Mr. Friedlander is in no small degree responsible for this fact.

NOTES AND QUERIES.

COLONEL T. ALLSTON BROWN: "THE MIRROR, in answer to a correspondent, says Murdock is dead. Murdoch (with an h, not a k) is not dead."

We gladly print Colonel Brown's correction of an error that was inadvertent.

H. S. C., Waltham: For what star, if any, was The Silver King written?

The Silver King was not specially written for any star. It was first produced by Wilson Barrett in England.

LETTER TO THE EDITOR.

THE PARENT PARETICS.

ST. PAUL, Jan. 20, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In the name of the Seven Signs of our noble order and on behalf of the brethren who for more than two years past have worn the gilt button of our fraternity, the Paresis Club, I desire to call your attention to the fact that we are not a new institution and that the club recently organized in New York under that name is but an atom of the mass.

Far be it from me to cast any reflection, even by means of THE MIRROR, upon such men as Maurice Barrymore, the only Nat Goodwin, and others named in connection therewith; or to take from them a jot or tittle of the glory which must necessarily accrue to them as newly affiliated members of the noble army of advanced paretics; but know all men by these presents that the parent of the New York and other organizations is the far-famed Paresis Club of St. Paul, whereof Cal Stone is Grand Exhausted Paretic and your humble servant historian.

It works the ritual to the thirty-fourth degree and has conferred the rite upon hundreds throughout the country and has given birth to subordinate clubs in St. Louis, San Francisco, Galveston, and other cities throughout the length and breadth of our soubrette-peopled land, so that a member may meet with the manual sign of recognition almost anywhere and be gladdened by the sight of a brother.

The Paresis Club, as it now exists, was organized in St. Paul several years ago by Mr. Stone, who formulated a ritual and conferred the degrees upon several of his colleagues in the railroad business, several newspaper men, of whom the undersigned is which, and the theatrical men of the city. When once its laudable objects became fully known it enjoyed phenomenal popularity. When once its sublime degrees were conferred the novice was filled with enthusiasm and governed himself according to the admirable tenets of the order.

So great was the pressure that it was finally decided by the Grand Exhausted Paretic, whose power is autocratic, to confine the membership exclusively to members of the theatrical and newspaper professions and to provide each member with a card or certificate bearing the cabalistic letters: "I. I. B. T. G. T. T. T." This was done, and scarcely a week passed that some manager, treasurer, advance agent, or player was not taken into full communion, provided with a card, and sent on his way rejoicing. Then came the organization of the subordinate clubs, each of which is prosperous. At the last annual meeting, held during the Summer, when Mr. Stone was unanimously reelected by the supreme council, it was decided that the club badge should be a shield button, bearing the letters "P. C." in relief, the same to be worn on the lapel.

The aims and principles of the organization are purely esoteric, and therefore known only to the members; but they are sufficiently laudable to compel the admiration of great minds and arrest the attention of the profound thinker. I need only point to Max Freeman, J. Duke Murray, Sandy Dingwall, Charlie Seamon, and others of like mould to emphasize my assertion.

The order has established Seven Signs of Paresis, which are arbitrary and govern the introduction of any candidate, but I am free to say that they are such that no theatrical man of mind and morals is debarred from communion. Certain obligations are imposed, of course, as in every secret order; but they are such that every member is at once imbued with a wild desire to fulfil them.

This, I trust, will give you some idea of our noble fraternity and lend color to my assertion, made in all seriousness, that the New York club is merely a shoot from a trunk, the said trunk being the Paresis Club of St. Paul.

Yours sincerely, FRANKLYN W. LEE, Historian.

TELEGRAPHIC NEWS

Messages from The Mirror's Active Corps of Correspondents.

LAST NIGHT'S PLAYS

Large Openings the Rule but Few Events of Importance.

EVERYTHING AT A GLANCE.

Fortune Continues to Favor Many Stars and Satellites—The Latest Gossip of Actors and Managers Resident and En Route—The Hub Royally Welcomes John Drew—Wilson's Run of Popularity—The Irish Statesman Enters the Seat of Culture—Other Points of Interest.

[Special to The Mirror.]

BOSTON, Jan. 30, 1893.

We have one important first-night performance of unusual interest, to which all fashionable and critical Boston is attracted.

The Hollis Street possesses the magnet, and when the curtain rose upon John Drew and his company in The Masked Ball the theatre held the largest audience of the season. The house was all sold out by the middle of last week, and it looks as if there would not be an empty seat during the engagement, which is to be an extended one.

The orchestra had to be placed under the stage. Yet there was not half room enough to accommodate the crowds. It was an unusual scene.

When Drew stepped on the stage, the applause was long continued, interrupting the action of the play. He acted admirably, and surpassed all his previous successes here. After each act he was enthusiastically called out. Maud Adams shared the honors of the evening. Her remarkably clever work was a genuine surprise.

At the Grand Opera House to-night was presented a play new to Boston audiences—The Irish Statesman, presented by Carroll Johnson. The piece is by Fitzgerald Murphy, who has many friends in Boston, for it is here that Mr. Murphy began his newspaper work.

The piece caught the fancy of a vast audience. Mr. Johnson's part fits him like a glove. He made an emphatic hit. Grace Atwell was welcomed most cordially by a legion of friends who remembered her work at the Museum.

All last week Francis Wilson drew tremendous audiences to the Globe, for The Lion Tamer has scored a most emphatic success, and the theatre will be packed for the next three weeks.

Lulu Glasser was expected to appear as Angelina to-night, but she was not well enough. Cecile Eissing continued in the role and repeated her pronounced success of last week.

Effie Ellsler has not been seen on the Boston stage for several seasons, and she had not appeared here in Hazel Kirke for a still longer period. Consequently there was a large and sympathetic audience at the Bowdoin Square this evening, and Miss Ellsler and C. W. Coulllock were received enthusiastically.

The advance sale this week at the Bowdoin is the largest of the season.

To-night began the last week of the long engagement of A. M. Palmer's company at the Columbia. For the closing nights the bill of last week is retained. Lady Windermere's Fan has made a most emphatic hit. Critics expressed their unqualified approval of the brightness of the play and of the brilliancy with which it is acted by Mr. Palmer's players.

This week Boston audiences say good-bye to Vanoni and all the others who have helped to make the Babes in the Wood a success at the Boston for thirteen weeks. To-morrow night is the tooth performance. Souvenirs. The Country Circus follows next Monday.

Niobe has renewed her acquaintance with Boston audiences, and the new company is as well liked as that seen here originally. Neil Burgess comes in The County Fair next week.

Good-Bye still holds the stage of the Museum.

The Museum company is rehearsing The Parvenu for production on Feb. 13. Shore Acres, James A. Herne's play, will be brought out the week following.

Hyde's Comedians are at the Howard.

The Marie Sanger Burlesque company is at the Palace, where Bertota has made a great hit with her new rainbow dance. Souvenirs were given to the women in attendance to-day.

Ten Nights in a Bar-Room is the bill at the G and Museum.

Odell Williams has had an offer to play Thompson's part in The Old Homestead.

James Gilbert made a flying visit to Boston last week from Easthampton where he is engaged in staging Wanita, a new comic opera in prologue and two acts which is to be presented there on Feb. 15 and 16. Since Mr. Gilbert's success staging 1492 there has been a constant call for his services as a stage manager.

Negotiations are pending for a change of management in one of the Boston theatres, and with the change of managers will come a complete change in the policy of the house.

Agnes Acres has returned to Boston, having been compelled to resign from Lewis Morrison's company on account of illness.

Several changes have been made in the 1492 cast since it started out from Boston for its last New England tour. Marie Hilton and Lulu Hesse have resigned, and their parts are now played by Edith Sinclair and Eileen Carle respectively.

Charles H. Yale will have four spectacular productions on the road next season—Twelve Temptations and The Devil's Auction, each of which will be entirely new except in name; an aquatic spectacle, and Bing, a spectacular skit on the tank play.

The lobby of the Grand Museum has been newly decorated.

Mary Anderson, the Salem girl whose debut last Fall was so well spoken of, will be the Violet in John Stetson's second Crust of Society company.

For the George Howard testimonial the Niobe company subscribed generously for one seat, the ticket for which will be returned to be resold.

The Wilbur Opera company, which has not played in Boston for five years, comes to the Grand Opera House Feb. 20 for a week.

From present appearances the only grand opera that Boston will have this season will be the too few appearances of the Lillian Durell company at the Boston in March. Miss Durell's first appearance in Marguerite will be an event of unusual interest.

JAY B. BENTON.

CINCINNATI.

Wang High in Favor—Rhea, Byron, and Reilly—The Fountain Reopens—Drawing in Court.

[Special to The Mirror.]

CINCINNATI, Jan. 30, 1893.

That De Wolf Hopper and Wang have not lost in public favor was amply demonstrated to-night at the Grand in the splendid audience that witnessed the opening of the star. Della Fox fairly divided honors with the star. Next week's attraction will be Aristocracy.

Rhéa, at the Pike, began her engagement to-night in Josephine with satisfactory results. W. S. Hart as Napoleon rendered the star admirable support. During the week Rhéa will appear in Much Ado, and Camille. Stetson's Crust of Society is announced as next week's bill.

Manager John H. Havlin's face has been wreathed in smiles over the phenomenal success attending Ali Baba's production last week at the Walnut, and he is to all appearances assured of another winner in Roland Reed, who presented The Woman Hater to-night to one of the largest houses of the season. Reed as Samuel Bundy was at his best. Innocent as a Lamb will be put on Thursday evening. Stuart Robson next week.

Oliver Byron, who successfully inaugurated his week's engagement yesterday at Havlin's, is a recognized favorite with the clientèle of that popular theatre, and The Plunger met with a deservedly enthusiastic reception. Dexter Digit is admirably adapted to Mr. Byron. Across the Continent will be presented Thursday night. Next week's attraction will be Shadows of a Great City.

After a week's darkness the Fountain reopened yesterday with Turner and Bruno's Comedians in A Strange Family. The farce-comedy, for such it is, was cleverly acted. Gus Bruno, George Turner, and Josie Love have the leading parts. Next attraction, The Burglar.

James A. Reilly, who began a week's engagement at Harris' yesterday in his new play, A German Soldier, attracted a profitable audience. Mr. Reilly is a prime favorite here, and his new comedy affords him ampler scope than The Broom-Maker or any of his old plays. His songs were well received. May Templeton rendered several vocal selections in a style that captured the house. The Dark Side of a Great City next week.

A well-filled house saw The Dago yesterday at Heuck's. The sensational features of the play found immediate favor with the gallery. The Carrolls (R. M. and Edwin H.) appeared to excellent advantage, the former as the Italian and the latter as the Italian policeman. Zeb comes next week.

The usual condition of affairs prevailed yesterday, matinee and evening, at the People's, large audiences witnessing both performances of the Lily Clay Burlesque company. Mazeppa was presented in a fashion that would do credit to more pretentious organizations. Weber and Fields next.

W. J. Fleming, the manager of Around the World in Eighty Days company, which closed a week's stay at Heuck's last Saturday, is reported several weeks in arrears on salaries. He had considerable trouble with several members of his company. Charles B. Cochran and Julian Kent sued Fleming on Tuesday for $50 and $107 respectively, for salaries due and unpaid, and an attachment was issued on the scenery. Fleming is also indebted to Arnold Kiraly in the sum of $92 for back salary and suit was filed before Squire Gass Tuesday for that amount. Fleming claims that business has been wretched for several weeks and that appreciating the situation the company agreed to make the best of it until Dame Fortune chose to smile on their efforts.

Colonel Ingersoll's lecture on Voltaire last night at the Grand packed that capacious theatre.

The Elks' annual benefit is announced at Heuck's on Feb. 11. A great programme is promised.

Manager John Sullivan, vice-president of the Fountain Square Theatre company, who is at present managing the house for N. D. Roberts, deposed) has withdrawn from the managers' pool and so notified his associates on Wednesday.

Del Puente, Scalchi, Campanini at the Pike Friday and Saturday last recalled vivid memories of days gone by when Mapleson was the Napoleon of operatic ventures and when Cincinnati's yearly Opera Festivals were famous far and wide.

Mr. and Mrs. Sidney Drew presented The Emergency Man at the Balke Opera House last Friday evening and returned to Cincinnati Saturday, appearing in their new play, That Girl from Mexico, the same evening.

Manager James E. Fennessy, of the People's, who was confined to his room during the larger portion of last week, threatened with pneumonia, denies emphatically any intention of assuming charge of the Fountain Square Theatre and converting it into a high-class variety theatre.

The Nordica Concerts at the Pike Friday evening and matinee Saturday were very largely attended.

James E. Murdoch, the veteran actor who is living here in retirement, celebrated his eighty-second birthday on Wednesday.

Amy Swain, of The Dago, reached here Friday and was, owing to illness, compelled to resign her position in the company.

JAMES MCDONOUGH.

ST. LOUIS.

Sunday Night's Interesting Openings—The Coghlans Score Another Triumph in Diplomacy.

[Special to The Mirror.]

ST. LOUIS, Jan. 30, 1893.

Rose and Charles Coghlan began their engagements at the Olympic Theatre last night in Diplomacy. The performance was most artistic. The audiences last night and to-night were large and enthusiastic.

The engagement last week of Clara Morris was a brilliant one.

Dr. Cupid was most favorably received. The Daly Sisters joined the company yesterday, and made a hit by their dancing last night.

Last night at the Grand Opera House Frank Daniels opened in Dr. Cupid. It is very funny. The attendance was large, and he had another fine audience to-night.

Roland Reed, in Innocent as a Lamb, met with a big success.

The Two Sisters opened at the Hagan last night, and was well received. It is a well written drama, and the characters are in the hands of excellent players.

For Revenue Only, with Milton Nobles as the leading character, and supported by his wife, Dolue Nobles and a good company, was well received at the Hagan last week.

James J. Corbett in Gentleman Jack packed Pope's Theatre at both performances yesterday and again to-night.

Literally hundreds were turned away. Everything was sold in advance.

Last week The Struggle of Life drew large audiences.

After Dark opened to a large patronage at Havlin's yesterday and has another large house to-night.

Last week The Fast Mail did a large business.

Gus Hill's Vaudeville Stars drew a large audience to the Standard at the opening matinee yesterday and had big houses last night and to-night.

Ed. Dunn, for many years treasurer at the Olympic Theatre here, was in town last week heralding Frank Daniels. It was his first visit here for nearly three years.

W. C. Kelly, of the Clara Morris company, left for New York last Thursday to go to the bedside of his wife who is very ill. Manager Ed. Price played his parts very ably.

The Clara Morris company rest this week in Chicago, where they open next Monday night.

A blizzard struck the city the latter part of last week, but did not interfere much with the theatres.

On the opening night of the Clara Morris engagement Joe Rabaud, nephew of Manager Price, made his debut, playing a part with three lines. The same night Mr. Harriot played a small part, taking the place of one of the members who was ill.

CHICAGO.

Hits and Misses—Dpir Head's Play and Young Emmet the Local Novelties—Brady Sued.

[Special to The Mirror.]

CHICAGO, Jan. 30, 1893.

Last night at McVicker's McKee Rankin, well supported, presented for the first time here his Kentucky Colonel. It appeared to please the fair-sized audience.

J. K. Emmet was seen also for the first time to Chicagoans at the Columbia in Fritz in Ireland. Young Emmet acted with zeal and spirit, and sang the "Cuckoo Song," "Go to Sleep my Lena," and "The Alpine Rover" very sweetly. The opening house was large.

A continuation of the jammed houses of last week is making Nat Goodwin feel happy. Hooley's will not hold the people that want to see him in A Gilded Fool.

Young Salvini at the Grand Opera House has made a hit. Especially is this true in regard to his double bill, L'Ami Fritz and Cavalleria Rusticana. He is admirable in these plays, which show his versatility to the greatest advantage. William Redmund, his leading man, is a very intelligent actor. Judith Berolde and Maud Dixon also give the star praiseworthy support.

The second week of The Crust of Society began at the Opera House last night before another crowded house.

The Prodigal Father is doing only fair business at the Schiller.

Hopkins Trans-Oceanic Specialty company is the Haymarket's attractive bill this week.

Havlin's blooms with Hanlon Brothers' Fantasma, which has been seen here many times before. The business is big.

Two large audiences laughed at Mark Murphy and his funny assistants at the Clark Street yesterday, where O'Dowd's Neighbors was presented.

The Chicago Orchestra, under Theodore Thomas gave concerts Friday afternoon and Saturday night to crowded houses.

The double minstrel organization at Haverly's Casino still continues to draw.

Nora Machree is the attraction at the Windsor. Company excellent.

At the People's we have Dumb Heroes.

Robert McCleary, formerly treasurer of the Chicago Opera House, has been promoted to the position of acting-manager of that house. Gus Barnes is now treasurer.

At the Central Music Hall to-night Eugene Field and George W. Cable are reading selections from their works before a large and intellectual audience.

Mrs. G. J. Bishop gave a reception at the Richelieu on Thursday in honor of Alexander Salvini.

Cyril Tyler will appear here for the first time to-morrow night, and again on Thursday, at Central Music Hall.

W. A. Brady, manager and backer of Champion Jim Corbett, has been sued to the tune of $100,000, by the projectors of the Corbett Theatrical and Pavilion company. They claim that Brady has broken faith with them in a contract for the building of a theatre, which Corbett should appear at during the World's Fair. Brady objected to a portion of the agreement and wanted a clause inserted for the protection of his star. He refused to sign the contract when his request was refused. Brady says that he has made terms with other parties.

LYSTER J. CHAMBERS.

SAN FRANCISCO.

The Midgets Make Another Hit—Farce, Burlesque, Melodrama Divide Attention—Minor Matters.

[Special to The Mirror.]

SAN FRANCISCO, Jan. 30, 1893.

After an absence of two years the Lilliputians are with us again. Their production of Candy at the Baldwin to-night was a pronounced success. Ebert, Zink, and Goerner made big hits, and the ballet was surprisingly good. Candy will run two weeks. Then The Pupil in Magic will follow it.

A Trip to Chinatown opened a two weeks' engagement to-night at the California. There was a large house. The Crust of Society is to be seen at this theatre later on.

The Spider and the Fly began this evening the second week of a prosperous engagement at the Bush Street. There are several Californians in the party, among others Louise Royce and Jaguarina. Hilda Thomas as Razzle Dazzle catches the house nightly. Zanno's juggling is a feature.

Bartley Campbell's popular if time-worn melodrama, Siberia, is the bill this week at Stockwell's, where George Osbourne is a fixture now.

Business Manager Broadhurst, of the Bush, is a success in his new post. He came here recently from St. Paul.

Fred. A. Wright, in advance of A Trip to Chinatown, has been here since Jan. 20.

Manager Fisher, of the San Diego Opera House, is spending a few weeks in town.

The production of Grundy's comedy Arabian Nights by Charles Frohman's comedians at the Baldwin was a successful event last Monday. It was given to large houses all the week, together with a pretty curtain-raiser called The Judge and the Burglar.

PAUL M. NIPPERT.

PITTSBURG.

A Heavy Storm Defied by Ali Baba and Other Attractions in the Smoky City.

[Special to The Mirror.]

PITTSBURG, Jan. 30, 1893.

Henderson's Ali Baba evidently might prolong its stay a month. People were turned away from the Duquesne Theatre at the opening to-night. The house is sold for the week.

This showing, in the face of to-night's heavy storm, was distinctly gratifying.

The extravaganza was elaborately and beautifully staged, with that attention to detail for which the Duquesne is noted. Eddie Foy, Louise Eissing, Ida Mülle, Frankie Raymond and Henry Norman made special hits. A return engagement of two weeks is promised.

At the Alvin Theatre The Grey Mare was given to-night to a good-sized audience.

E. H. Sothern has reason to be proud of his welcome last week by the elite of the two cities. Fashionable and discriminating audiences filled the Alvin at every performance.

Lovers of the spectacular packed the Grand Opera House to-night to witness Hanlon's New Superba. The advance sale is tremendous, and S. R. O. will be the rule. Manager Wilt has gone to considerable expense to make this engagement a notable one.

Kidnapped closed a week of good business.

The numerous friends of Chauncey Olcott occupied every available seat this evening at the Bijou Theatre to witness his bright performance in Mavourneen. Mr. Olcott is supported by a good company, and his singing was one of the main features of the entertainment.

Aunt Bridget's Baby continued to draw large houses up to the close of the engagement.

Weber and Fields opened to-night at the Academy of Music to a comfortably filled house. The specialties were first-class. The

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - - FEBRUARY 4, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—NINETY DAYS, 8:15 P. M.
CASINO—THE FENCING MASTER, 8:15 P. M.
EDEN MUSEE—WAX FIGURES.
EMPIRE—THE GIRL I LEFT BEHIND ME, 8:15 P. M.
GRAND OPERA HOUSE—THE SPAN OF LIFE, 8:15 P. M.
HARRIGAN'S—MULLIGAN GUARD'S BALL, 8 P. M.
H. C. JACOBS'—A KENTUCKY GIRL, 8:15 P. M.
HERRMANN'S—FRIEND FRITZ 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
LYCEUM—AMERICANS ABROAD, 8:15 P. M.
MINER'S—SMILES, 8 P. M.
PALMER'S—ARISTOCRACY, 8:15 P. M.
PEOPLE'S—THE MIDNIGHT ALARM, 8 P. M.
STAR—ON PROBATION, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—GLORIANA, 8:15 P. M.

BROOKLYN.

AMPHION—COUNTRY CIRCUS.
BEDFORD AVENUE—THE MILLIONAIRE.
COLUMBIA—ROBIN HOOD.
GRAND OPERA HOUSE—THE DAZZLER.
LEE AVENUE ACADEMY—MASCOT AND MIKADO.
PARK—ACROSS THE POTOMAC.

HOBOKEN.

DOCK THEATRE—UNCLE DAN'L.

The Mirror Office is open and receives advertisements every Wednesday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 40,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

CRITICAL FREAKS.

THE evident reluctance with which several of our principal daily newspapers have acknowledged ELEONORA DUSE'S transcendent histrionic powers is significant of the semi-paralyzed condition into which the faculty of appreciation is apt to fall after long disuse. DUSE is the greatest actress that has visited America since RACHEL'S advent, thirty-eight years ago. Her supremacy has been established not only in her native land, but also in Russia, in Germany, and in Austria. Vienna has the most discriminating public in the world. That public crowned DUSE queen of the modern stage. But a certain little group of dramatic critics in this city, dazzled by mighty conceptions of their own importance and carried away by the unusual opportunity to exhibit their hair-splitting accomplishments in connection with a genius of the first magnitude, have made grotesque spectacles of themselves by assailing the newcomer with stuffed clubs. Their choicest wreaths of rhetoric are often laid upon the altar of mediocrity; their cheeks frequently come near to bursting in blowing their penny-trumpets to proclaim the "triumphs" of theatrical nondescripts. DUSE needs neither the encouragement nor the assistance of these ossified men; but it is sad to reflect on the injury that struggling merit, modestly seeking and honestly deserving recognition, constantly suffers from such freaks.

A SORRY FAILURE.

A FEW more performances like the two already given will serve to reduce the Theatre of Arts and Letters to the position of the Irish Hamlet who placed a burly friend in a box to lead the applause at his first appearance and who late in the evening, no plaudits having rewarded his efforts, asked the chief of the claque in an emphatic aside, "Why don't yez clap?" and received for answer, "Be jabers, Oime ashamed of ye!" The best friends of the Theatre of Arts and Letters are getting to be ashamed of it, for the conviction is forcing itself upon them that the undertaking has no real mission to accomplish and that the attempt to make it appear to have a mission is a ludicrous failure. The scheme has not been without its good results, however. It has demonstrated to a coterie of dilletante doubters that theatrical management is a business, not a fad, and that whatever may be the shortcomings in respect to art achievement of the men who provide the public's dramatic entertainment, they are better qualified, at all events, by practical training, by technical knowledge and by painfully acquired experience to occupy the field successfully—yes, and creditably—than are faddists, literary yearners, optimistic enthusiasts. In view of the presumptuous Theatre of Arts and Letters' rainbow promise and of its distressing performance, the class that has criticised managers and management will be likely to hold its peace for some time to come.

PERSONAL.

ROWAN.—Lansing Rowan is playing juvenile parts with Mr. and Mrs. Sidney Drew. She joined them at Cincinnati, and with but a short time for preparation, appeared very successfully in the new comedy, The Emergency Man. Miss Rowan further distinguished herself at this performance by carrying off the stage a blazing property Christmas green which had fallen into a fireplace and was making the audience nervous.

DUSE.—Stephen Fiske says in the *Spirit*: "A star actress who refuses to be interviewed, does not lose any diamonds, and declares that she is only public property while she is on the stage, is such a novelty that Madame Eleonora Duse has made more sensation in the newspapers by her modest reticence than Bernhardt did with her blague."

PAULDING.—Frederick Paulding, who is T. W. Keene's leading support this Winter, is open for Spring, Summer and next season's engagements. He has won high commendation for his artistic performance of a number of exacting parts in Mr. Keene's repertoire.

ROSENQUEST.—J. Wesley Rosenquest is in London. It is said that his object in going abroad at this time of year was to secure Brandon Thomas' new and successful comedy, Charley's Aunt, now running at the Royalty.

ROGERS.—Claudia and Cynthia Rogers, two bright and pretty Toledo girls, have come to New York with the intention to enter the profession. They have won celebrity at home already, one by her mandolin playing, and the other by her ability as a singer and character impersonator.

BERNHARDT.—Sarah Bernhardt has become newly prominent in Paris through her criticisms of a paper that dwelt in an uncomplimentary way upon the result of her Russian tour. The question of her return to the Comédie-Française is again broached; also, as a result of M. Paradi's wish that she should originate the principal role in his La Reine Juana. The impression prevails that she would be received as a returned prodigal, but that the committee of that theatre will not permit her to come back temporarily.

CHIDLEY.—Sydney Chidley, the scenic artist, formerly of New York, now of Boston, writes philosophically and interestingly to the St. John, N. F., *Progress* about theatres in this country. Mr. Chidley is now wedded to Boston, which he holds to be a more critical centre than New York.

GORMAN.—Minnie Gorman, the handsome premiere of the Black Crook ballet, was recently presented with a $500 jeweled star, which she wears with becoming modesty.

TREMAYNE.—Felix Morris has accepted, through Miss Marbury, a one-act piece written by W. A. Tremayne, THE MIRROR'S correspondent at Montreal.

AMBER.—Mabel Amber has again adjusted her differences with Nat C. Goodwin, and is once more playing the leading part in A Gilded Fool.

DREW.—John Drew is at the Hollis, in Boston. Last week he played to large business in night stands. The veracious Mr. Goodfriend is authority for the assertion that the receipts ranged from $1,300 to $1,500.

HART.—Rhéa says that W. S. Hart is the greatest Armand Duval she has ever seen in France, Russia, or America. The Kansas City journals say he made a distinct hit upon his first appearance in that part in that city.

BELLINI.—Laura Bellini arrived from Europe last week. She has recovered from the accident to her knee that happened about a year ago while she was singing at the Casino. During the last six months she has sung frequently at private concerts in London. Her last appearance there was in conjunction with the late Fred. Leslie.

COGHLAN.—During a long wait in Diplomacy in Buffalo the other night, Rose Coghlan visited the Star Theatre there for half an hour and saw De Wolf Hopper in Wang. This recalls the time a few years ago when Dixey in Adonis, and Thorne in The Mikado used to visit each other on the stage during the performance of their respective plays.

LAWRENCE.—Lillian Lawrence, a young California actress, who recently figured prominently in the production of The Family Circle, is playing the part of Mrs. Delafield, originated by Odette Tyler, in Men and Women. She is credited with an artistic performance.

MALCOLM.—Florine Malcolm has returned from London, where she has been playing for six months the leading part in Kiralfy's Venice at Olympia. Miss Malcolm has been engaged by Henry E. Abbey for the spectacular production he will make at the Chicago Auditorium during the World's Fair.

MCCONATHY.—Osborne McConathy, an ambitious young man of Louisville, Ky., is writing an opera. He is well equipped by education, and his friends believe that he will succeed.

CLEARY.—Word comes from South Africa that Edwin Cleary was presented with a shield of gold recently for saving the life of Gomer May, of the Standard Comedy company.

WILSON.—Wilfred W. Wilson, THE MIRROR correspondent at Austin, Texas, has an illustrated article of value and interest on the "Great Jetties at the Mouth of the Brazos River," in the *Scientific American* of Jan. 21.

SINN.—Colonel William E. Sinn enters Wednesday upon his nineteenth year as manager of the Park Theatre in Brooklyn.

IT WAS ANOTHER MOUNT VERNON.

THE MIRROR recently published an account of the troubles of a manager and his company at Mount Vernon, N. Y., where it was alleged that the stage hands of the local theatre abused the visiting professionals and provoked a fight with them. Owing to the fact that this particular Mount Vernon was not identified in the article, managers at Mount Vernon, O., have been embarrassed, as the following letter explains:

MOUNT VERNON, O., Jan. 24, 1893.

To the Editor of the Dramatic Mirror:

SIR,—Traveling companies in this section of the country are under the impression that the disturbance by some stage hands occurred in this city. Your account of the affair does not give the State, and traveling companies seem to think there is but one Mount Vernon and that in Ohio. As a consequence we have been kept busy explaining matters. In fact, the property man of the last company playing our house tried his level best to seek a quarrel with all our employes, but our men prefer to shift scenery, etc., rather than try Corbett-Sullivan methods. Therefore we wish to state emphatically that all our employés are as civil and obliging as can be found in any one-night town on the road. All parties are hereby warned to cease their lying about our attaches.

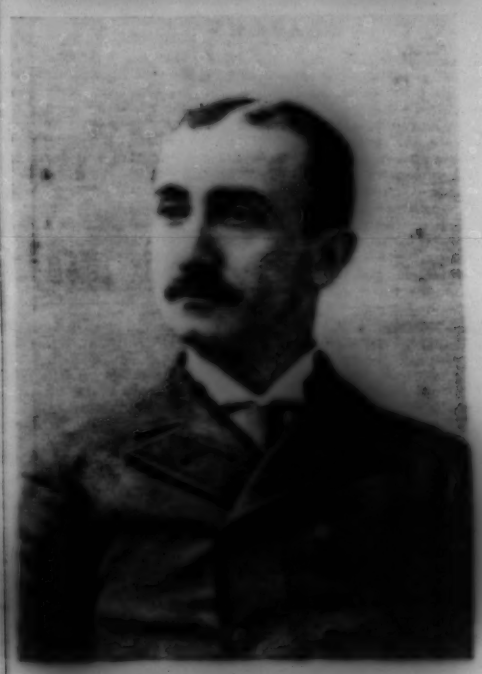
Very truly, HUNT AND GREEN.

In another letter Hunt and Green say they have played two attractions since the account of the affair at Mount Vernon, N. Y., was published. One of the visiting managers informed them preliminarily and aggressively that "his men were well armed for a fight." This perhaps did not so much indicate an original desire for a row on the part of the visitors as a wish to retaliate, upon the least provocation, for injury supposed to have been done to the other traveling company. Hunt and Green add: "We can give you the names of fifteen attractions that have played us this season, and they all praise our stage men."

DARKEST RUSSIA.

Sidney R. Ellis, manager of Charles A. Gardner, the German dialect comedian, and who also managed the late Sadie Scanlan, and Messrs. Brady and Garwood, who have theatres in Cleveland, Cincinnati, Buffalo, Detroit, Toledo, Grand Rapids, etc., have entered into a partnership to produce, on an elaborate scale, a play of Russian life of today entitled Darkest Russia, written by H. Grattan Donnelly. Messrs. Ellis, Brady and Garwood, whose reputation pecuniarily and otherwise is unquestioned, promise much in this production next season. They say that no expense will be spared to make the attraction a brilliant success. The play is said to be particularly strong in action. It has intense situations and plenty of comedy. Mr. Donnelly says it is his best work. The fact that Messrs. Ellis, Brady and Garwood have taken it in hand is a guarantee that the production will be liberal. Every scene will be carried, and every effect will be produced with strict regard to detail. The costumes will be correct, the designs having been furnished by one of New York's most celebrated artists. Every part—there are twenty in all—is said to require a good actor, and a particularly strong company will be engaged. Several contracts have already been signed with well-known actors. The scenes are laid in St. Petersburg and in Siberia. Darkest Russia will be played in first-class houses only. The tour will be under the personal supervision of Sidney R. Ellis, to whom all communications should be addressed. His permanent address is 300 West One Hundred and Sixteenth Street, New York, or letters will reach him according to Charles A. Gardner's route in THE MIRROR.

PORTLAND'S POPULAR MANAGER.



Samuel H. Friedlander.

Above is a portrait of Samuel H. Friedlander, Al. Hayman's able and trusted lieutenant in Portland, Ore. There are few men in the theatrical profession better known than Mr. Friedlander. He is one of the youngest, yet one of the best educated, and one of the most level-headed managers in the profession. He has studied every branch of the business, from the simplest to the most involved. Mr. Friedlander gained his first experience by practical work as a dramatic and musical critic upon the newspapers of Louisville, Ky. He has shown thorough capability, originality, and a faculty for hard and hustling work in every position that he has filled. He has never made a failure, and has the faculty of making and keeping friends. He is as popular with the profession as he is with the people of Portland, where he is prominent socially and as a citizen. He keeps the Marquam Grand Opera House under thorough discipline by his excellent business methods, and the success of that theatre is largely due to his efforts. There is no city of its size on the continent that supports a better class of amusements, and it is quite plain that Mr. Friedlander is in no small degree responsible for this fact.

NOTES AND QUERIES.

COLONEL T. ALLSTON BROWN: "THE MIRROR, in answer to a correspondent, says Murdock is dead. Murdoch (with an h, not a d) is not dead."

We gladly print Colonel Brown's correction of an error that was inadvertent.

H. S. C., Waltham: For what star, if any, was The Silver King written?

The Silver King was not specially written for any star. It was first produced by Wilson Barrett in England.

LETTER TO THE EDITOR.

THE PARENT PARETICS.

ST. PAUL, Jan. 20, 1893.

To the Editor of the Dramatic Mirror:

SIR,—In the name of the Seven Signs of our noble order and on behalf of the brethren who for more than two years past have worn the git button of our fraternity, the Paresis Club, I desire to call your attention to the fact that we are not a new institution and that the club recently organized in New York under that name is but an atom of the mass.

Far be it from me to cast any reflection, even by means of THE MIRROR, upon such men as Maurice Barrymore, the only Nat Goodwin, and others named in connection therewith; or to take from them a jot or tittle of the glory which must necessarily accrue to them as newly affiliated members of the noble army of advanced paretics; but know all men by these presents that the parent of the New York and other organizations is the far-famed Paresis Club of St. Paul, whereof Cal Stone is Grand Exhausted Paretic and your humble servant historian.

It works the ritual to the thirty-fourth degree and has conferred the rite upon hundreds throughout the country and has given birth to subordinate clubs in St. Louis, San Francisco, Galveston, and other cities throughout the length and breadth of our soubrette-peopled land, so that a member may meet with the manual sign of recognition almost anywhere and be gladdened by the sight of a brother.

The Paresis Club, as it now exists, was organized in St. Paul several years ago by Mr. Stone, who formulated a ritual and conferred the degrees upon several of his colleagues in the railroad business, several newspaper men, of whom the undersigned is which, and the theatrical men of the city. When once its laudable objects became fully known it enjoyed phenomenal popularity. When once its sublime degrees were conferred the novice was filled with enthusiasm and governed himself according to the admirable tenets of the order.

So great was the pressure that it was finally decided by the Grand Exhausted Paretic, whose power is autocratic, to confine the membership exclusively to members of the theatrical and newspaper professions and to provide each member with a card or certificate bearing the cabalistic letters: "I. I. B. T. G. T. T. T." This was done, and scarcely a week passed that some manager, treasurer, advance agent, or player was not taken into full communion, provided with a card, and sent on his way rejoicing. Then came the organization of the subordinate clubs, each of which is prosperous. At the last annual meeting, held during the Summer, when Mr. Stone was unanimously reelected by the supreme council, it was decided that the club badge should be a shield button, bearing the letters "P. C." in relief, the same to be worn on the lapel.

The aims and principles of the organization are purely esoteric, and therefore known only to the members; but they are sufficiently laudable to compel the admiration of great minds and arrest the attention of the profound thinker. I need only point to Max Freeman, J. Duke Murray, Sandy Dingwall, Charlie Seamon, and others of like mould to emphasize my assertion.

The order has established Seven Signs of Paresis, which are arbitrary and govern the introduction of any candidate, but I am free to say that they are such that no theatrical man of mind and morals is debarred from communion. Certain obligations are imposed, of course, as in every secret order; but they are such that every member is at once imbued with a wild desire to fulfil them.

This, I trust, will give you some idea of our noble fraternity and lend color to my assertion, made in all seriousness, that the New York club is merely a shoot from a trunk, the said trunk being the Paresis Club of St. Paul.

Yours sincerely. FRANKLYN W. LEE, Historian.

TELEGRAPHIC NEWS

Messages from The Mirror's Active Corps of Correspondents.

LAST NIGHT'S PLAYS

Large Openings the Rule but Few Events of Importance.

EVERYTHING AT A GLANCE.

Fortune Continues to Favor Many Stars and Satellites—The Latest Gossip of Actors and Managers Recalled and Up to Date—The Hub Royally Welcomes John Drew—Wilson's Run of Popularity—The Irish Statesman Enters the Seat of Culture—Other Points of Interest.

[*Special to The Mirror.*]

BOSTON, Jan. 30, 1893.

We have one important first-night performance of unusual interest, to which all fashionable and critical Boston is attracted.

The Hollis Street possesses the magnet, and when the curtain rose upon John Drew and his company in The Masked Ball the theatre held the largest audience of the season. The house was all sold out by the middle of last week, and it looks as if there would not be an empty seat during the engagement, which is to be an extended one.

The orchestra had to be placed under the stage. Yet there was not half room enough to accommodate the crowds. It was an unusual scene.

When Drew stepped on the stage, the applause was long continued, interrupting the action of the play. He acted admirably, and surpassed all his previous successes here. After each act he was enthusiastically called out. Maud Adams shared the honors of the evening. Her remarkably clever work was a genuine surprise.

At the Grand Opera House to-night was presented a play new to Boston audiences—The Irish Statesman, presented by Carroll Johnson. The piece is by Fitzgerald Murphy, who has many friends in Boston, for it is here that Mr. Murphy began his newspaper work.

The piece caught the fancy of a vast audience. Mr. Johnson's part fits him like a glove. He made an emphatic hit. Grace Atwell was welcomed most cordially by a legion of friends who remembered her work at the Museum.

All last week Francis Wilson drew tremendous audiences to the Globe, for The Lion Tamer has scored a most emphatic success, and the theatre will be packed for the next three weeks.

Lulu Glasser was expected to appear as Angelina to-night, but she was not well enough. Cecile Eissing continued in the role and repeated her pronounced success of last week.

Effie Ellsler has not been seen on the Boston stage for several seasons, and she had not appeared here in Hazel Kirke for a still longer period. Consequently there was a large and sympathetic audience at the Bowdoin Square this evening, and Miss Ellsler and C. W. Coulllock were received enthusiastically.

The advance sale this week at the Bowdoin is the largest of the season.

To-night began the last week of the long engagement of A. M. Palmer's company at the Columbia. For the closing nights the bill of last week is retained. Lady Windermere's Fan has made a most emphatic hit. Critics expressed their unqualified approval of the brightness of the play and of the brilliancy with which it is acted by Mr. Palmer's players.

This week Boston audiences say good-bye to Vanoni and all the others who have helped to make the Babes in the Wood a success at the Boston for thirteen weeks. To-morrow night is the tooth performance. Souvenirs. The Country Circus follows next Monday.

Niobe has renewed her acquaintance with Boston audiences, and the new company is as well liked as that seen here originally. Neil Burgess comes in The County Fair next week.

Good-Bye still holds the stage of the Museum.

The Museum company is rehearsing The Parvenu for production on Feb. 13. Shore Acres, James A. Herne's play, will be brought out the week following.

Hyde's Comedians are at the Howard.

The Marie Sanger Burlesque company is at the Palace, where Bertola has made a great hit with her new rainbow dance. Souvenirs were given to the women in attendance to-day.

Ten Nights in a Bar-Room is the bill at the G and Museum.

Odell Williams has had an offer to play Thompson's part in The Old Homestead.

James Gilbert made a flying visit to Boston last week from Easthampton where he is engaged in staging Wanita, a new comic opera in prologue and two acts which is to be presented there on Feb. 15 and 16. Since Mr. Gilbert's success staging 1492 there has been a constant call for his services as a stage manager.

Negotiations are pending for a change of management in one of the Boston theatres, and with the change of managers will come a complete change in the policy of the house.

Agnes Acres has returned to Boston, having been compelled to resign from Lewis Morrison's company on account of illness.

Several changes have been made in the 1492 cast since it started out from Boston for its last New England tour. Marie Hilton and Lulu Hesse have resigned, and their parts are now played by Edith Sinclair and Eileen Carle respectively.

Charles H. Yale will have four spectacular productions on the road next season—Twelve Temptations and The Devil's Auction, each of which will be entirely new except in name; an aquatic spectacle, and Bing, a spectacular skit on the tank play.

The lobby of the Grand Museum has been newly decorated.

Mary Anderson, the Salem girl whose debut last Fall was so well spoken of, will be the Violet in John Stetson's second Crust of Society company.

For the George Howard testimonial the Niobe company subscribed generously for one seat, the ticket for which will be returned to be resold.

The Wilbur Opera company, which has not played in Boston for five years, comes to the Grand Opera House Feb. 20 for a week.

From present appearances the only grand opera that Boston will have this season will be the too few appearances of the Lillian Durell company at the Boston in March. Miss Durell's first appearance in Marguerite will be an event of unusual interest.

JAY B. BENTON.

CINCINNATI.

Wang High in Favor—Shea, Byron, and Reilly—The Fountain Reopens—Fleming in Court.

[*Special to The Mirror.*]

CINCINNATI, Jan. 30, 1893.

That De Wolf Hopper and Wang have not lost in public favor was amply demonstrated to-night at the Grand in the splendid audience that witnessed the opening of the star. Della Fox fairly divided honors with the star. Next week's attraction will be Aristocracy.

Rhéa, at the Pike, began her engagement to-night in Josephine with satisfactory results. W. S. Hart as Napoleon rendered the star admirable support. During the week Rhéa will appear in Much Ado, and Camille. Stetson's Crust of Society is announced as next week's bill.

Manager John H. Havlin's face has been wreathed in smiles over the phenomenal success attending Ali Baba's production last week at the Walnut, and he is to all appearances assured of another winner in Roland Reed, who presented The Woman Hater to-night to one of the largest houses of the season. Reed as Samuel Bundy was at his best. Innocent as a Lamb will be put on Thursday evening. Stuart Robson next week.

Oliver Byron, who successfully inaugurated his week's engagement yesterday at Havlin's, is a recognized favorite with the clientele of that popular theatre, and The Plunger met with a deservedly enthusiastic reception. Dexter Digit is admirably adapted to Mr. Byron. Across the Continent will be presented Thursday night. Next week's attraction will be Shadows of a Great City.

After a week's darkness the Fountain reopened yesterday with Turner and Bruno's Comedians in A Strange Family. The farce-comedy, for such it is, was cleverly acted. Gus Bruno, George Turner, and Josie Love have the leading parts. Next attraction, The Burglar.

James A. Reilly, who began a week's engagement at Harris' yesterday in his new play, A German Soldier, attracted a profitable audience. Mr. Reilly is a prime favorite here, and his new comedy affords him ampler scope than The Broom-Maker or any of his old plays. His songs were well received. May Templeton rendered several vocal selections in a style that captured the house. The Dark Side of a Great City next week.

A well-filled house saw The Dago yesterday at Heuck's. The sensational features of the play found immediate favor with the gallery. The Carrolls (R. M. and Edwin H.) appeared to excellent advantage, the former as the Italian and the latter as the Italian policeman. Zeb comes next week.

The usual condition of affairs prevailed yesterday, matinee and evening, at the People's, large audiences witnessing both performances of the Lily Clay Burlesque company. Mazeppa was presented in a fashion that would do credit to more pretentious organizations. Weber and Fields next.

W. J. Fleming, the manager of Around the World in Eighty Days company, which closed a week's stay at Heuck's last Saturday, is reported several weeks in arrears on salaries. He had considerable trouble with several members of his company. Charles B. Cochran and Julian Kent sued Fleming on Tuesday for $50 and $107 respectively, for salaries due and unpaid, and an attachment was issued on the scenery. Fleming is also indebted to Arnold Kiraliy in the sum of $92 for back salary and suit was filed before Squire Gass Tuesday for that amount. Fleming claims that business has been wretched for several weeks and that appreciating the situation the company agreed to make the best of it until Dame Fortune chose to smile on their efforts.

Colonel Ingersoll's lecture on Voltaire last night at the G and packed that capacious theatre.

The Elks' annual benefit is announced at Heuck's on Feb. 11. A great programme is promised.

Manager John Sullivan, vice-president of the Fountain Square Theatre company, who is at present managing the house (for N. D. Roberts, deposed) has withdrawn from the managers' pool and so notified his associates on Wednesday.

Del Puente, Scalchi, Campanini at the Pike Friday and Saturday last recalled vivid memories of days gone by when Mapleson was the Napoleon of operatic ventures and when Cincinnati's yearly Opera Festivals were famous far and wide.

Mr. and Mrs. Sidney Drew presented The Emergency Man at the Balke Opera House last Friday evening and returned to Cincinnati Saturday, appearing in their new play, That Girl from Mexico, the same evening.

Manager James E. Fennessy, of the People's, who was confined to his room during the larger portion of last week, threatened with pneumonia, denies emphatically any intention of assuming charge of the Fountain Square Theatre and converting it into a high-class variety theatre.

The Nordica Concerts at the Pike Friday evening and matinee Saturday were very largely attended.

James E. Murdoch, the veteran actor who is living here in retirement, celebrated his eighty-second birthday on Wednesday.

Amy Swain, of The Dago, reached here Friday and was, owing to illness, compelled to resign her position in the company.

JAMES MCDONOUGH.

ST. LOUIS.

Sunday Night's Interesting Openings—The Coghlans Score Another Triumph in Diplomacy.

[*Special to The Mirror.*]

ST. LOUIS, Jan. 30, 1893.

Rose and Charles Coghlan began their engagements at the Olympic Theatre last night in Diplomacy. The performance was most artistic. The audiences last night and to-night were large and enthusiastic.

The engagement last week of Clara Morris was a brilliant one.

Dr. Cupid was most favorably received. The Daly Sisters joined the company yesterday, and made a hit by their dancing last night.

Last night at the Grand Opera House Frank Daniels opened in Dr. Cupid. It is very funny. The attendance was large, and he had another fine audience to-night.

Roland Reed, in Innocent as a Lamb, met with a big success.

The Two Sisters opened at the Hagan last night, and was well received. It is a well written drama, and the characters are in the hands of excellent players.

For Revenue Only, with Milton Nobles as the leading character, and supported by his wife, Dolue Nobles and a good company, was well received at the Hagan last week.

James J. Corbett in Gentleman Jack packed Pope's Theatre at both performances yesterday and again to-night.

Literally hundreds were turned away. Everything was sold in advance.

Last week The Struggle of Life drew large audiences.

After Dark opened to a large patronage at Havlin's yesterday and has another large house to-night.

Last week The Fast Mail did a large business.

Gus Hill's Vaudeville Stars drew a large audience to the Standard at the opening matinee yesterday and had big houses last night and to-night.

Ed. Dunn, for many years treasurer at the Olympic Theatre here, was in town last week heralding Frank Daniels. It was his first visit here for nearly three years.

W. C. Kelly, of the Clara Morris company, left for New York last Thursday to go to the bedside of his wife who is very ill. Manager Ed. Price played his parts very ably.

The Clara Morris company rest this week in Chicago, where they open next Monday night.

A blizzard struck the city the latter part of last week, but did not interfere much with the theatres.

On the opening night of the Clara Morris engagement Joe Rabaud, nephew of Manager Price, made his debut, playing a part with three lines. The same night Mr. Harriot played a small part, taking the place of one of the members who was ill.

CHICAGO.

Ellis and Nissen—Dixie Bond's Play and Young Emmet the Local Novelties—Brady Sued.

[*Special to The Mirror.*]

CHICAGO, Jan. 30, 1893.

Last night at McVicker's McKee Rankin, well supported, presented for the first time here his Kentucky Colonel. It appeared to please the fair-sized audience.

J. K. Emmet was seen also for the first time to Chicagoans at the Columbia in Fritz in Ireland. Young Emmet acted with zeal and spirit, and sang the "Cuckoo Song," "Go to Sleep my Lena," and "The Alpine Rover" very sweetly. The opening house was large.

A continuation of the jammed houses of last week is making Nat Goodwin feel happy. Hooley's will not hold the people that want to see him in A Gilded Fool.

Young Salvini at the Grand Opera House has made a hit. Especially is this true in regard to his double bill, L'Ami Fritz and Cavalleria Rusticana. He is admirable in these plays, which show his versatility to the greatest advantage. William Redmund, his leading man, is a very intelligent actor. Judith Berolde and Maud Dixon also give the star praiseworthy support.

The second week of The Crust of Society began at the Opera House last night before another crowded house.

The Prodigal Father is doing only fair business at the Schiller.

Hopkins' Trans-Oceanic Specialty company is the Haymarket's attractive bill this week.

Havlin's blooms with Hanlon Brothers' Fantasma, which has been seen here many times before. The business is big.

Two large audiences laughed at Mark Murphy and his funny assistants at the Clark Street yesterday, where O'Dowd's Neighbors was presented.

The Chicago Orchestra, under Theodore Thomas gave concerts Friday afternoon and Saturday night to crowded houses.

The double minstrel organization at Haverly's Casino still continues to draw.

Nora Machree is the attraction at the Windsor. Company excellent.

At the People's we have Dumb Heroes.

Robert McCleary, formerly treasurer of the Chicago Opera House, has been promoted to the position of acting-manager of that house. Gus Barnes is now treasurer.

At the Central Music Hall to-night Eugene Field and George W. Cable are reading selections from their works before a large and intellectual audience.

Mrs. G. J. Bishop gave a reception at the Richelieu on Thursday in honor of Alexander Salvini.

Cyril Tyler will appear here for the first time to-morrow night, and again on Thursday, at Central Music Hall.

W. A. Brady, manager and backer of Champion Jim Corbett, has been sued to the tune of $100,000, by the projectors of the Corbett Theatrical and Pavilion company. They claim that Brady has broken faith with them in a contract for the building of a theatre, which Corbett should appear at during the World's Fair. Brady objected to a portion of the agreement and wanted a clause inserted for the protection of his star. He refused to sign the contract when his request was refused. Brady says that he has made terms with other parties.

LYSTER J. CHAMBERS.

SAN FRANCISCO.

The Midgets Make Another Hit—Farce, Burlesque, Melodrama Middle Attention—Minor Matters.

[*Special to The Mirror.*]

SAN FRANCISCO, Jan. 30, 1893.

After an absence of two years the Lilliputians are with us again. Their production of Candy at the Baldwin to-night was a pronounced success. Ebert, Zink, and Goerner made big hits, and the ballet was surprisingly good. Candy will run two weeks. Then The Pupil in Magic will follow it.

A Trip to Chinatown opened a two weeks' engagement to-night at the California. There was a large house. The Crust of Society is to be seen at this theatre later on.

The Spider and the Fly began this evening the second week of a prosperous engagement at the Bush Street. There are several Californians in the party, among others Louise Royce and Jaguarina. Hilda Thomas as Razzle Dazzle catches the house nightly. Zanno's juggling is a feature.

Bartley Campbell's popular if time-worn melodrama, Siberia, is the bill this week at Stockwell's, where George Osbourne is a fixture now.

Business Manager Broadhurst, of the Bush, is a success in his new post. He came here recently from St. Paul.

Fred. A. Wright, in advance of A Trip to Chinatown, has been here since Jan. 20.

Manager Fisher, of the San Diego Opera House, is spending a few weeks in town.

The production of Grundy's comedy Arabian Nights by Charles Frohman's comedians at the Baldwin was a successful event last Monday. It was given to large houses all the week, together with a pretty curtain-raiser called The Judge and the Burglar.

PAUL M. NIPPERT.

PITTSBURG.

A Heavy Storm Defied by Ali Baba and Other Attractions in the Smoky City.

[*Special to The Mirror.*]

PITTSBURG, Jan. 30, 1893.

Henderson's Ali Baba evidently might prolong its stay a month. People were turned away from the Duquesne Theatre at the opening to-night. The house is sold for the week.

This showing, in the face of to-night's heavy storm, was distinctly gratifying.

The extravaganza was elaborately and beautifully staged, with that attention to detail for which the Duquesne is noted. Eddie Foy, Louise Eissing, Ida Mülle, Frankie Raymond and Henry Norman made special hits. A return engagement of two weeks is promised.

At the Alvin Theatre The Grey Mare was given to-night to a good-sized audience.

E. H. Sothern has reason to be proud of his welcome last week by the élite of the two cities. Fashionable and discriminating audiences filled the Alvin at every performance.

Lovers of the spectacular packed the Grand Opera House to-night to witness Hanlon's New Superba. The advance sale is tremendous, and S. R. O. will be the rule. Manager Wilt has gone to considerable expense to make this engagement a notable one.

Kidnapped closed a week of good business.

The numerous friends of Chauncey Olcott occupied every available seat this evening at the Bijou Theatre to witness his brigat performance in Mavourneen. Mr. Olcott is supported by a good company, and his singing was one of the main features of the entertainment.

Aunt Bridget's Baby continued to draw large houses up to the close of the engagement.

Weber and Fields opened to-night at the Academy of Music to a comfortably filled house. The specialties were first-class. The

Rentz-Santley company closed to large business.

James B. Mackie was the stellar attraction at Harris' Theatre to-night in Grimes' Cellar Door. His audience was large. Mr. Mackie has greatly improved in his work. The company is fair. Skipped by the Light of the Moon did well last week.

Rumors of another new theatre in Allegheny City are again circulating with H. R. Jacobs as manager. The site has been purchased, and the theatre is to cost $60,000. Mr. Jacobs was in the city last week. The house will be made to seat 2,700 people, and popular prices will prevail. McElfatrick is the architect.

The bill in equity filed by the Coleman estate against Manager E. D. Wilt last week was the main topic in theatrical circles here. At the expiration of the lease the ground will probably give way to stores.

Maude Midgely, with Hanlon Brothers' Superba, is a Pittsburg girl, and received an ovation from her friends on her appearance this evening.

Manager E. D. Wilt celebrated his forty-eighth birthday to-day. E. J. Donnelly.

PHILADELPHIA.

A Wife's Folly Successfully Presented by the Potter-Bellew Company—Variety of Attractions.

[*Special to The Mirror.*]

Philadelphia, Jan. 30, 1893.

The production of Dumas' Francillon by the Potter-Bellew company, at the Chestnut to-night, is the only thing in town to tempt the first-nighter.

A Wife's Folly, the American title of the drama, is a welcome addition to the repertoire of this company, and will undoubtedly prove more popular than Zola's morbid Thérèse. Mrs. Potter has greater scope to demonstrate her histrionic talent. The success of the play does not depend on audacity.

John Kernell and his merry associates opened to a large house at the Walnut to-night in The Hustler. Many new features and specialties brighten the skit, and it went with a roar. The Prodigal Father and Carmencita come next Monday.

Charles Frohman's Boston stock company has been received with great favor at the Park. Their work is universally pronounced equal to the best stock organizations playing Philadelphia. Surrender has been warmly praised. James T. Powers will come next Monday in A Mad Bargain.

The public crowded the Broad last week to see Julia Marlowe, and to-night there is another big audience. Miss Marlowe continually shows improvement. As You Like It, Much Ado, Cymbeline, and Romeo and Juliet are the plays for the current week. Sol Smith Russell appears on Feb 6.

The audiences at the Opera House last week were limited only by the capacity of the house. The Old Homestead displays that familiar brook-like tendency to run on forever. The shop windows and fences are already resplendent with the gorgeous paper announcing the coming of Henderson's Ali Baba next week.

The Empire's stage and auditorium was taxed to-night by Pearson's big spectacle, The White Squadron. The play was received with continuous applause. John T. Kelly comes on Feb. 6.

The immense favor with which The Shaughraun was received a few months ago at the Girard Avenue is responsible for its present revival, and a large house witnessed it to-night. Frank Doane makes Con one of his best impersonations. All the principals have congenial roles. Dad's Girl in rehearsal for next week.

Dan McCarthy's Cruiskeen Lawn is to-night's opening at the People's. The White Slave is to be the next attraction.

The National had a sensation-loving audience to-night to see The Pulse of New York. Realism runs riot in this play. Mattie Vickers and Walter Jones head the company, which is competent. The Devil's Mine next week.

To-night's openings at the other houses: Lida Gardner's Female Minstrels at the Arch; The Smugglers at Forepaugh's; A. W. Fremont in 777 at the Standard; Gus Hill's company, augmented by Jack McAuliffe, at the Lyceum.

The silly rumor current last week that the Winter circus was about to go to the wall was declared false by Manager Harry Pincus, who stated that the house would remain open until March.

Harry Woodruff, of the Surrender company, has been lionized by his friends.

Reginald De Koven has written a set of waltzes for the *Ladies' Home Journal* that will be published in the next number.

James McCann, a young scenic artist of merit, is lying in a critical condition at the home of his parents in this city. He has been traveling all season with the French Folly company, and was stricken with typhoid fever in Pittsburg about a week ago.

Lizzie MacNichol Vetta, who has been living here since the death of her husband, Franz Vetta, will go to Paris shortly to study for grand opera.

Sam Sanford has been overwhelmed with offers of old minstrels volunteering to appear at his big benefit which takes place at the Opera House on Feb. 16. Colonel McClure, on behalf of Mr. Sanford, will present to Simon Hassler, the orchestra leader, an ivory bâton made from a piece of elephant tusk that was given to the veteran minstrel in 1853 by Van Amburg, the once famous circus man.

H. Grattan Donnelly has just completed a burlesque for Corinne, entitled Prince Pluto, which Corinne will produce in Chicago during the Summer. Richard Stahl will supply the melodies. Mr. Donnelly is now at work on a serious comedy, which he claims will be his greatest effort.

Chauncey Olcott was tendered a reception last Thursday by the Irish-American Club.

The Bijou was crowded again to-day as usual. The Three Black Cloaks was staged in good style by the opera company.

Gus Thomas was in town last week looking at his play, Surrender.

Julia Marlowe will not produce Elaine, as reported, but she will soon include The Love Chase in her repertoire, presenting it first in Boston in March. She will return to the Park on April 3.

The appearance of John Kernell with The Hustler to-night was a surprise all around. George Marion's name was on the programme in his place. Kernell has been ill for some time, and is just recovering.

John N. Cavanagh.

CLEVELAND.

Aunt Bridget, Corinne and Burlesques Made Large Audiences Very Last Night.

[*Special to The Mirror.*]

Cleveland, Jan. 30, 1893.

Ramsay Morris' Comedy company opened to a very large audience on Thursday at the Lyceum Theatre in Joseph. The comedy seemed to please the people thoroughly, and the acting could hardly be improved upon. Harry Gwinnette, George Giddens, John Glendinning, Reub. Fax and Mary Penfield stood foremost. Elsie De Wolfe was slightly amateurish.

George W. Monroe and Nellie Rosebud opened to a large audience to-night in Aunt Bridget's Baby, and the company and piece were well received. Thomas J. Ryan and Harry C. Stanley made hits. Jeannette Lowrie made the most of the role allotted to her.

Corinne opened before an audience that crowded Jacobs' Theatre to-night, and is entertaining in her revised Arcadia. The burlesque is mounted ambitiously, and the performance has a perfection of ensemble that would be hard to duplicate. Tony Williams, Charles Fostelle, and James Sturges are in their old parts. The chorus is pretty and tuneful.

May Howard and her burlesque company packed the Star Theatre to the roof to-night. Hanley and Jarvis, the Washburn Sisters, and Harry Morris stand out prominently.

Cyril Tyler sang before a very large house at Association Hall Friday evening and amazed and enchanted his hearers. George Grossmith opened a brief engagement at this house this evening and gave a delightful entertainment.

Next week's attractions: Lyceum, Katie Emmett and Paul Kauvar; Jacobs', Oliver Byron; Star, Hart's Boston Vaudeville company.

The debris of the Euclid Avenue Opera House fire is being rapidly removed. If everything favors, Cleveland will have one of the finest theatres in the country in September.

Effie Ellsler, Francis Wilson, Pauline Hall, The Tar and Tartar, Robin Hood, Neil Burgess, and Digby Bell are shortly due at the Lyceum.

It has stormed hard all evening.

W. M. Goodhue.

SOL SMITH RUSSELL IN BUFFALO.

[*Special to The Mirror.*]

Buffalo, Jan. 30, 1893.

Sol Smith Russell in A Poor Relation turned people away here to-night.

Thirteen years ago to-night Mr. Russell first appeared as a star on the Academy stage.

To-night he was heartily greeted by his enormous audience, and responded with a droll and clever speech. In commemoration of the event, the Meeches gave appropriate souvenirs illustrating the drama and recording the Academy successes.

The Star Theatre is closed.

Louis Bret Hart.

THE P. W. L.

The first regular monthly meeting of the Professional Woman's League was held on Monday afternoon at 29 West Thirtieth Street. There was a large attendance. Lotta, who takes a warm interest in the League, was present, and enrolled her name as a life member. It was decided to hold a monster testimonial for the League on Feb. 28. Marie Tempest, Eleonora Duse and Lillian Russell volunteered their services. The prospects for a fine bill are great. The following pledge was subscribed by all the members present at this meeting:

I. I join the Professional Woman's League with worthiness of intent and purpose.

II. I pledge myself in all my association with its members to generosity of thought, speech, and action.

III. I pledge myself to work for the prosperity of the League, further its interests, and that of my fellow-members to the best of my ability.

IV. I pledge myself to a loyal maintenance of the dignity of the League, at all times, and a faithful adherence to its requirements.

The League is flourishing.

SEPARATED WITHOUT A QUARREL.

Kyrle Bellew, speaking of the separation of the Potter-Bellew company from John Stetson, says: "We have given Mr. Stetson our notice because he was sacrificing our interests to his other attractions by giving them all our good dates. We have had no quarrel, but business is business and we did not agree with his way of working things to our disadvantage. We have placed our business management in Ariel Barney's hands and have retained our company." Thérèse Raquin and A Wife's Folly will be acted exclusively. The latter play has made a decided success.

Daniel Frohman has returned from a three-weeks' vacation in Florida.

PROFESSIONAL DOINGS.

The above is a picture of George C. Staley, who is starring very successfully in A Royal Pass. In a casual conversation with a Mirror man, Harry Doel Parker, Mr. Staley's manager, said the other day that up to the holidays his season had been exceedingly prosperous. The star and A Royal Pass have pleased everywhere, and Mr. Parker says that the S. R. O. sign has been in constant use for the past three weeks. For next season Mr. Staley will have a new play, time for which Mr. Parker is now rapidly filling at Taylor's Exchange.

Charles F. Dittmar writes that Florence Bindley, in The Pay Train, broke all records at Omaha, her receipts on Sunday being $1,502.25. Mr. Dittmar has engaged for his new production, The Captain's Mate, Sartellisé, the French acrobat.

Marie Edgar has just finished a war drama, for which the few that have heard it predict great things. Miss Edgar as an actress knows the technique of the stage thoroughly and possesses besides literary talent of a high order.

Harry Corson Clarke spent his thirtieth birthday on Jan. 13 at Hot Springs, Ark., having just emerged from the trials of three weeks of one-night stands in Texas.

Lincoln J. Carter's Southern company enjoyed its postponed Christmas supper last Monday night in Washington at Harvey's Restaurant. The banquet was enlivened by toasts, songs, and merry-making of such kind that the hours sped into morning. Each member received a handsome present from Mrs. and Mr. Carter. They, in return, acknowledged the receipt of a pair of handsome Kenway horses that are creating comment on the boulevards of Chicago. Mr. and Mrs. John B. Hogan were presented with a solid silver set, and Smith Turner, the agent, was the recipient of an elegant Gladstone handbag.

Ellen Burg, who was formerly in the Incog company, is at liberty to accept jobbing engagements. Miss Burg will appear in Fitznoodle at Palmer's this (Tuesday) afternoon.

The success of the Manola-Mason company in Friend Fritz at Herrmann's is emphatic.

The Tangled Up company has returned to town. Will S. Rising says that the closing was due to a series of complications, in which a delinquent agent named Bull figured prominently. Fares were paid to the city.

Kenyon Bishop went to Providence on Monday afternoon to play for three nights the ingénue part in The Still Alarm. Edith Pollock, who plays the part irregularly, left the company on Sunday in consequence of the death of her mother.

George W. Wotherspoon is the very latest manager for the Baroness Blanc.

Through an oversight the excellent acting and singing of Mabella Baker in The Mountebanks company was not mentioned in the criticism of the play that appeared in The Mirror two weeks ago. Some of the best singing in the opera is done by Miss Baker.

Lyllian Poole, the leading soprano of Vernona Jarbeau's company, had box parties in Chicago last week to see performances of Gentleman Jack, and of Natural Gas.

SELDEN'S NEW PLAY.

Of A Scandal in High Life, the new comic play by Edgar Selden which Manager Lee Ottolengui will produce at the Grand Opera House, Brooklyn, in May, Mr. Ottolengui said yesterday:

"I intend everything shall be done to make A Scandal in High Life a production in the fullest sense. Mr. Selden spent a year in writing this play with its incidental music and songs, and he considers it his best work.

"Dela Harpe, the scenic artist of Hyde and Behman's theatres, is painting the three local sets to be used. The costumes are being made by Roemer, and the contracts for lithographs has been awarded to the Morgan Company.

"The Manhattan Troupe of Dancers, the Silverdale Quartette, Fred Mendoza, Nellie A Queen, and Sylvester Cornish, are among the recent engagements; while a European novelty, which Mr. Selden secured when abroad, will first be presented in this piece. Altogether, I feel tolerably sure that A Scandal in High Life will be successful in every way."

THEATRICAL LICENSE RECEIPTS.

The receipts by the city government for theatrical licenses during 1892 aggregated $43,915.53. At a meeting of the Board of Estimate and Apportionment last Thursday, $42,112 of this amount was distributed among sixty-seven charitable institutions. The Actors' Fund received an appropriation of $12,912.

OBITUARY.

Mrs. Annie Pollock, mother of Emma Pollock of Edward Harrigan's company, Edith Pollock of The Still Alarm, and Evelyn Pollock of A Temperance Town, died at her home in the Alexandra flats at Sixth Avenue and Fifty-first Street, Sunday, of erysipelas, aged forty-seven. She was born in Belfast, Ireland, and was the widow of John Crawford Pollock.

Raymond Holmes died in St. Luke's Hospital, Chicago, last Saturday, from the effects of a railroad accident, having been in the institution but a few days. He was a light comedian of ability, and was the husband of Sydney Cowell. The Actors' Fund took charge of the funeral arrangements.

Mrs. A. DeForest, mother of Justine Augusta DeForest, died at 237 West Twentieth Street, last Wednesday night, from an overdose of morphine and bismuth, supposed to have been taken by mistake. She was seventy-eight.

MATTERS OF FACT.

Minnie Miller, who made her debut as one of the daughters in Dixey's Adonis, and played also in the Seven Ages, is now in her second season with Frank Daniels. Miss Miller has an excellent soprano voice, which is heard to good advantage in Dr. Cupid.

John Stetson gives notice that he will not be responsible for any debts incurred by the Potter-Bellew company, he having received two weeks' notice from them releasing him from his contract.

Herbert B. Chesley has been engaged to play leading heavies with A Society Tramp company.

Edwin F. Mayo is successful in his melodramatic production, After Twenty Years. The scene of the battle of Gettysburg is said to be one of the best ever attempted. Mr. Mayo appears in Jersey City this week, and in Philadelphia next.

Harry N. Dowley has returned to the city after a five weeks' engagement at Buffalo, where he made a distinctive hit. Mr. Darnley announces his comedy-drama, Fighting Fortune, to be let on royalty.

Watty Hydes, the musical director, has issued three new compositions: "The Yarn of the Privateersman," solo, for baritone or bass; "Mary Moore," for female voices; and "O'er the Blue Waves," for tenor.

Adelaide Cherie, who has appeared successfully in a number of plays, may be engaged for heavy leads, characters, adventuresses, etc., for New York city productions. Miss Cherie has won an excellent reputation for her conscientious work and superb dressing. Her address is The Mirror.

Dan Packard, the comedian, is at liberty.

Will H. Sloan, the original Sheriff Clutch, is rehearsing and staging Later On for Wood and Shepard.

Nettie De Courcey, the accomplished soprano, has been engaged to play Mollie in Later On.

John W. Norton, manager of the Grand Opera House, St. Louis, has the following Sunday nights open: Feb. 19, 24, March 5, 12. Responsible companies desiring these dates should address him at once.

Devere and Archer, publishers, of 54 Union Square, offer a number of new musical gems to the public. They have established permanent headquarters at the above address, and will be glad to meet all their old customers.

Joe Barrett, the hustling advance agent, goes out ahead of Later On. He says the attraction will be a sure winner.

The Enquirer Printing Company, of Cincinnati, Ohio, is one of the most reliable houses in the line in the United States. It executes all kinds of theatrical printing. Managers should write for estimates.

Fred. Lennox, the comedian, who was with Henry E. Dixey recently, is at liberty.

Managers in quest of good open time should consult The Mirror's advertising columns. F. F. Proctor has desirable dates at the Leland Opera House, Albany, N. Y.

The Enchanting
The Fascinating
The Bewildering
The Perplexing
The Mystifying
The Charming
The Electrifying

The American Conquerors

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ST. LOUIS, MO.

We have the following SUNDAY NIGHTS OPEN: Feb. 19, 24, March 5, 12, and would be pleased to hear from responsible companies during same.

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AT THE THEATRES.

Empire—The Girl I Left Behind Me.

American drama in four acts, by David Belasco and Franklin Fyles. Produced Jan. 25.

General Kennion	Frank Mordaunt
Major Burleigh	W. H. Thompson
Lieut. Edgar Hawkesworth	William Morris
Lieut. Morton Parlow	Nelson Wheatcroft
Sergeant Dicks	Thomas Oberle
Orderly McGivern	James O. Barrows
Private Jones	Orrin Johnson
Dr. Arthur Penwick	Cyril Scott
Dick Burleigh	Wallie Eddinger
Andy Jackson	Joseph Adelman
John Ladru, or Scar Brow	Theodore Roberts
Pell-an-Ox	Frank Lathrop
Silent Tongue	Arthur Hayden
Kate Kennion	Sidney Armstrong
Lucy Hawkesworth	Odette Tyler
Wilber's Ann	Edna Wallace
Fawn Afraid	Katharine Florence

Success has perched once more upon the Frohman banner. The beautiful new Empire Theatre is crowded at every performance of Messrs. Belasco and Fyles' play of military life, and there seems to be no doubt that the piece will enjoy a long and remunerative run.

Everything contributed last Wednesday evening to make the opening of the Empire and the metropolitan premiere of the play an enjoyable event. The new playhouse was completely finished; there were no delays, hitches or disappointments; the company's preliminary canter to Washington removed all traces of nervousness, and the audience was large, representative and sympathetic.

The Empire is everything that can be desired in the way of beauty, comfort, and safety. In it are incorporated all the improvements that the art of modern theatre-building has developed. It is a structure that completely gratifies the tastes and the requirements of refined persons. There is nothing vulgar or garish about it.

The Girl I Left Behind Me is the first play to invade the domain successfully occupied in light literature by Captain King's novels—the first acted play, that is to say, for Captain King, we understand, has dramatized several of his capital stories. The life and the surroundings of a military post in the Northwest are admirably suited to dramatic purposes. The wonder is that American playwrights had not utilized them before.

The scene is the Blackfeet country, in Montana. It is noon of July 2, 1890. A ball is to be given on the glorious Fourth at Post Kennion, and officers, men, fair relatives and friends are preparing for it. Scar Brow—evidently a prototype of the late Sitting Bull—and two other chiefs come for a pow-wow with General Kennion, who forbids the Blackfeet to hold a sun-dance, fearing trouble. The chiefs depart, muttering vengeance. Kate Kennion, the General's daughter, is engaged to marry Lieutenant Parlow, although she really loves Lieutenant Hawkesworth. Rumors come of an uprising of the Indians, and the two lieutenants are sent out at the head of a party to reconnoitre. Several of the men are shot in ambuscade, owing to Parlow's cowardice in failing to warn them. Parlow pleads with Hawkesworth to suppress the truth, but the General suspects, and Parlow manages to turn circumstances to such account that Hawkesworth is accused of poltroonery instead of himself. While the Fourth of July ball is in progress, alarming reports of the threatening attitude of the Indians are brought in. Telegraphic communication with Fort Assiniboine is cut off by the hostiles, and a courier despatched to bring reinforcements is slain. In this emergency, Hawkesworth volunteers to essay the perilous task.

The next act—the third—is within the Post Kennion stockade at daybreak. The Post is surrounded by Indians, whose tom-toms and weird chants are heard in the distance, and who will attack the little garrison at sunrise. If Hawkesworth has not succeeded in reaching Assiniboine every soul is certain to be lost. The General parleys with Scar Brow, who is inflexible. He will massacre the party—except Kate, who will be spared for a worse fate. The General threatens to shoot Scar Brow's child, Fawn Afraid, who is within the stockade, the moment the Indians attack. Scar Brow doubts his daughter's whereabouts and asks to see her or to hear her voice. At this instant she dies from a bullet wound, and the General loses the mastery of the situation. The sun rises. The Indians, singing their war songs, approach and the firing begins. Kate extracts a promise from her father that he will shoot her when resistance no longer avails. He is about to fulfil this pledge when cavalry bugles are heard, the reinforcements arrive, and the Post is saved.

In the last act Parlow's villainy is unmasked, together with his part in the ruin of Major Burleigh's wife, years before. Kate and Hawkesworth are united, and two subordinate love interests are brought to a happy conclusion.

The story is exciting, and it is excitingly told. The elements of romance and chivalry are effectively used, while melodramatic devices are skilfully employed. The comedy is not noteworthy, but in a piece that is crowded with action and moves quickly and irresistibly from the beginning to the dénouement, this is not likely to be considered a serious defect. The play has little of what is called "heart interest"; the characters are less sympathetic than the events are absorbing. It is essentially a drama of thrills and excitements, and as such it is strong in situation and ingenious in construction. The dialogue is always direct and to the point; the action does not give time for much finesse or elaboration in this respect. Barring the scenes between Penwick and Wilber's Ann—a peculiarly conventional and irritating duo of dude and soubrette—there is not a superfluous line in the text.

A play whose most marked characteristic is the melodramatic element, is not meant to be analyzed minutely. Sufficient for the purpose if it gains ready acceptance, interesting and moving the spectator, and encouraging no retrospective examination. Did The Girl I Left Behind Me belong to a higher class, the logic and the reason of many of its motives and its contributory incidents, would challenge question. For instance, Hawkesworth was in command of the reconnoitring expedition, and he directed Parlow to recall the advance detachment. Yet General Kennion, without hesitation, accepted Parlow's accusation of cowardice against his senior officer, who would naturally remain with the main party, detailing his subordinate for the subordinate duty. Such a man as Parlow—a man of middle age, apparently—could scarcely pass through West Point and through years of active service without his blackguardism and cowardice being discovered. Many of the threads of plot indicate unmistakably that they were spun to suit the exigency of a subsequent situation—in other words, that the effect was decided upon and the cause supplied subsequently. Events fall out too conveniently for the playwright's purpose, and not sufficiently in accord with the ways of nature. But, as we have said, these details are not salient in a drama of melodramatic tendencies.

Some reminiscent materials have been employed. For example, Kate Kennion clairvoyantly hears the cavalry bugles before they are actually heard. That takes one back to The Relief of Lucknow and Jessie Brown's famous "Dinna ye hear the slogan!" before Havelock appears on the scene. The use made of the telegraph instrument—a "ticker" in this case—is also familiar. But it must be admitted that whatever the authors may have borrowed they have borrowed well. Their play, moreover, achieves completely the effects at which it aims. The new dramatic partnership is decidedly felicitous, and to Belasco and Fyles we may look confidently for more clever and successful dramas.

Of the cast Mr. Mordaunt as General Kennion gave the best all-round performance. He made up to resemble General Hancock, and he looked and acted the simple, brave American soldier to the life.

Mr. Thompson—the man of many faces—added another distinct portrait to his large gallery of characters. In his make-up and individuality his Major Burleigh was a study.

Mr. Morris is as stiff as a poker and as dense as they make them. His "repose" suggests vacuity, and his reading of the simplest line is characterized by an apparently complete lack of ordinary intelligence. Mr. Morris looks well as Hawkesworth, but there his fitness for the part of the young hero begins and ends.

Mr. Wheatcroft acted the impossibly pusillanimous and professionally villainous Parlow with artistic care. A less grateful character it would be difficult to conceive.

Mr. Johnson overacted Private Jones. In the second act, where he stands wounded in the doorway, he gave a fine imitation of a victim of dumb ague.

Mr. Scott played the part of Penwick, a silly young physician, as well as possible.

Dick, the Major's boy, acted by Master Eddinger, could be cut out entirely to the advantage of the piece. Ladru, or Scar Brow, was impressively played by Mr. Roberts, in spite of the anomaly of an Irvingesque accent.

Minor characters were capably handled by Messrs. Oberle, Barrows, and Adelman.

Mr. Frohman's company is weak in its women. Miss Armstrong is a metallic actress. She played Kate earnestly, but without feeling. Her dresses were gorgeous.

Miss Tyler as Lucy, Hawkesworth's sister, mistook noise for high spirits. Lucy is a bold young woman whose pursuit of Private Jones would be more characteristic of an elderly and anxious spinster.

Edna Wallace is a pretty and bright little actress, who deserves a more agreeable part than that of Wilber's Ann.

Katharine Florence acted the Indian maiden charmingly.

The stage management was perfect. Mr. Unitt's four scenes are excellent. The luxury of the last set—Kennion's home near Fort Assiniboine—would astonish the natives of that distant spot could they see it.

Herrmann's.—Friend Fritz.

A free adaptation by Stanislaus Stange, with original lyrics, of Erckmann-Chatrian's L'Ami Fritz. Produced Jan. 26.

Fritz Kobus	John Mason
David Sichel	Robert McWade
Frederic	Seth M. Crane
Hanezo	Edward P. Temple
Christel	Edward McWade
Katherine	Georgie Dixon
Lisbeth	Hattie E. Schell
Suzel	Marion Manola

The audience at Herrmann's last Thursday night was large, and its temper was one of friendship toward the Manola-Mason company, which undertook an artistic task. The programme announced, presumably with intention, that the first representation in this country of the famous piece of Erckmann-Chatrian would be given. This was an error. Alexander Salvini some months ago in San Francisco presented his own translation of it and has since used it on his travels.

Soon after Mr. Salvini's production THE MIRROR printed the story of the play, which in brief is that of a young landed proprietor of Alsace who scoffs at matrimony but is at last married, being captivated by the daughter of his farmer, and forced to declare his passion when he is called upon to give his consent to her marriage with a peasant, her equal. Perhaps the finest character in the play is that of David, the rabbi, a friend of the young farmer, who is persistent in his designs for the bachelor's marriage, and who, seeing that the young man loves the farmer's daughter, arranges the match for which the consent is sought in order to force him to a declaration.

Through the wrinkles in the fabric as it has been cut and fitted for the illustration of personal talents never contemplated originally, one may catch glimpses of the consistency and perfection of the pastoral. It is now simply a vehicle, yet it forms a very pretty and agreeable entertainment.

The lyrics are all of love and wedding rings and as Miss Manola as the farmer's daughter sings them with interrupting frequency, it may easily be understood how foreign they are to the developing purpose of the play. The songs, however, add a variety that may prove more popular here than would the artistic symmetry of the simple story.

Miss Manola presents a pretty picture as the ingenuous country girl. John Mason is at his best in the scenes of happy bachelorhood early in the play. He spoils the character of Kobus later by artificial and merely superficial force.

Mr. McWade is the rabbi. This role has happy natural subtleties and depths that he misses. His work, however, is effective in a theatrical cleverness that produces caricature, which is sometimes better appreciated than character.

Mr. Crane was uncertain in his conception of the companion Frederic, and therefore ill at ease.

One of the bachelor companions of Kobus is a tax-collector—not that he collects taxes in the play—who loves his single state evidently from mere selfishness, and who eats and drinks of the hero's good things with a gusto because they cost him nothing. This part was burlesqued by Mr. Temple, whose make-up alone would forever insure bachelorhood.

Georgie Dickson makes a rotund, hearty and wholesome picture of the bachelor's housekeeper, but on Thursday night keyed her voice loud enough to enforce understanding in an asylum for the deaf.

Hattie E. Schell has the soubrette part of a waiting maid. Her face is piquante and mischievously expressive, but whenever she pursed up her lips it seemed inevitable that she would say "prunes." However, she catches the surveyor matrimonially, as it is intended she should.

The play is prettily set, and the expert hand of Mons. Marius is seen in the *ensemble*.

In the second act Miss Manola stands on a stepladder and picks and tosses cherries to Mr. Mason as they sing a duet about a nightingale. The cherry tree is realistic, the cherries look good enough to eat, and there is enough of the fruit in evidence for casual picking during a long run.

Fifth Avenue—Fedora.

Princess Fedora Romanzoff	E. Duse
Countess Olga Soukareff	G. Mugazzari
Baroness Oscar	E. Ropolo
Madame de Tournas	G. Bonivento
Dimitri	E. Grammatica
Loris Ipanoff	F. Ando
De Siriex	L. Orlandini
Gretch	G. Grassi
Boroff	R. Caimmi
Tchileff	E. Mazzanti
Rouvel	A. Gallian
Lorech, doctor	G. Tamberlani
Cirillo	N. Bianco
Ivan, police agent	A. Buffi
Boleslao Lasinski	P. Betti
Doctor Muller	N. Cortesi

A full disclosure of Eleonora Duse's emotionally comprehensive repertoire is not needed to demonstrate her place as an actress.

In characters in which she has appeared here she is supreme, and her illustrations of them have been prophetic of her supremacy in the rest.

With the sun at zenith, there ought not to be serious doubt that it will go on describing the arc.

In the centres of Europe where art has gathered the dust of ages and has a present atmosphere this actress has reinterpreted, recreated, remodeled and been hailed. In the universality of her genius she has revealingly touched Shakespeare and Renan, Silvio Pellico and Victor Hugo, Dumas, Sardou, Ibsen, and Mascagni.

Some timid and uncertain dramatic writers in New York seem to be testing this genius as one might a foreign coin between the teeth, when unfamiliar with the ring or ignorant of the aspect of true metal. If the minting stamp of European criticism goes for nothing the gold of Duse's genius without it speaks its own integrity.

On Friday night she appeared in Fedora, a play before seen here in the hands of the Frenchwoman to whose personality it was fitted by the author. After Bernhardt's personation of the revengeful and passionate Sclav—accepted as a perfect and unapproachable stage picture—we were treated to a shrewish native imitation of it. The Fedora of Duse transcends the Fedora of Bernhardt almost as distinctly as Bernhardt's excels that of her American imitator.

Duse's transcendency is self-explanatory. Her genius has all the breadth and comprehensiveness of a great normal nature, while that of Bernhardt has all the restrictions of great abnormality. Artistically one has all the rich variety of a noble landscape, with boundaries that fade afar into other seemingly limitless prospects; the other a vista's accentuated characteristics and well-defined limitations.

With a psychological grasp apparently equal to any conceptive call Duse seizes the character of Fedora, adjusts to its motivity the truths of the passions, colors it with the Sclavonic temperament, and adapts herself perfectly to it. She loves, hates, pursues for vengeance, loves again, destroys and expiates as such a woman would. Bernhardt characterizes Fedora from her own impulses, illustrates her own instincts, and reveals her own personality only. By the aid of those arts of costume and make-up so dear to the theatre and so dear to her, Bernhardt superficially disguises herself; but it is not really a disguise. Her beholders are always conscious that she has developed in them a sort of theatric astigmatism, and at every instant they are conscious that it is still Bernhardt.

Duse, sweeping away every assisting expedient and artifice of the theatre, absolutely evolves an illusion by dissolving her own personality in that of Fedora. It is no more wonderful that she should augment and symmetrize Sardou's creation, based as it was upon the abnormality of an actress, than that she has in like manner dilated Dumas' Princess of Bagdad, as that great author enthusiastically admitted in a recent new edition of his work.

It is an inspiration to watch the development of Fedora in Duse. She first appears in her false lover's apartments radiant and beautiful, though unrestful, anxious, and apprehensive. Every mood is naturally assumed as the character grows, and every changing passion flits over a face that before your eyes takes on the age and haggardness that only vitally potent experience bring in real life. The agony of the cry as she endearingly embraces the dead Vladimir is so human that it actuates the audience like electricity. While her powerful intelligence and almost royal direction and dictation dominate the ripe detective instincts of the police, she caresses the forehead of the murdered man's page with the tenderness of a mother to soothe his excited memory that it may identify the mysterious visitor who is suspected. The art of the woman in drawing from the man she loves and who loves her a confession of crime for which she is nevertheless implacably determined to destroy him was shown as it had never been shown before. The face when turned to him bewitching; when averted revealing her conflicting passions, yet the lines of the mouth always speaking the inevitable purpose toward the accomplishment of which every movement was a step. In her own apartments, awaiting Loris, the same night, she is ten years older. And hatred and contempt for the dead man who had deceived her and for whom she has almost destroyed this man—as she looks over the revealing letters—mingled with remorse and love as she listens to Loris' story—is shown without a word, with hardly a gesture—it is all too deep for them—by that marvellous face. The scene following is one of the most human and agonizing imaginable. One forgets that footlights intervene. And when to save Loris from those who lie in wait for him by her device she gives herself to him, the sacrifice is so truthful and so womanly that the observant heart involuntarily goes out with wish and hope.

One realizes a new and great function of the theatre to see a woman who in the stress of exciting dramatic juncture, as well as in minor moments, is oblivious of an audience and acts, as one immediately knows, by instinct, such a character would act if it all were real. The last scenes of Duse's Fedora afford an illuminating study of natural action. As she fell to the floor, when spurned after her confession, people in the front rows of the theatre sprang to their feet to peer over at her, so lost were they in the reality of her despair. Quickly draining the poison, she glides to a remote part of the room and hides her face against the wall. When she turns it upon Loris it has for a moment lost all terror and desperation. Impending death has softened it for an instant, and love and tenderness flit over it, followed by a new despair, as the consciousness that he has forgiven her comes too late. She rushes to his arms and she dies with her face to his and on his breast, the last paroxysm impelling her backward from his arms and inert to the floor. It seems like death, indeed.

There were no unnatural vocal surprises, no wringing of the hands, no dishevelment or trickery of the hair, no tragic distortions, contortions, or posings, or any fictitious frenzy at any time; yet every depth was sounded and every height was scaled.

Signor Ando had an aspect quite foreign to the part of Loris, but one forgot this by and by. His performance was powerful and convincing. The stage management, under his direction, was admirable, and the general support was excellent.

Fifth Avenue—Fernande.

Comedy in four acts, by Victorien Sardou. Produced Jan. 30.

Clotilde	Eleonora Duse
Fernande	E. Grammatica
Madame Senescal	G. Solazzi
Georgette	G. Mugazzari
Fior di Pesche	G. Bonivento
Andrea	L. Orlandini
Pomerol	F. Ando
Roqueville	T. Bonivento
The Commendator	G. Tamberlani
Maresquier	P. Betti
The General	A. Buffi
Alfredo	A. Geri

Eleonora Duse newly revealed her supremacy last night at the Fifth Avenue Theatre, where she appeared as the revengeful widow, Clotilde, in Sardou's Fernande.

The possibilities of Duse's art seem to be illimitable. In every succeeding play she inspires new wonder. This comedy is to all purposes of comparison novel in New York. But it would seem that the height of accomplishment was shown in it by the Italian genius last night.

The character of Clotilde is one of wide emotional and great artistic range. The consummate artist or the commanding genius can find full opportunity in it. From the sprightliest of comedy it runs to that vital intensity of feeling that a woman rejected and finding an occasion for her dearest vengeance alone can display.

Duse's performance is a study in every detail. It is a perfect picture, with every light and shade and tint and color defined to an ideal conception.

Her acting in the early scene, when she discovers the nature of the salon of Madame Seneschal, where she has gone in ignorance of its character, is the most delightful exhibition of mingled constraint and curiosity ever witnessed, following as it does the marvelous repose and natural conduct of her interview with Pomerol there.

The second act offers a marvel of varied expression. The deftest touches of comedy in the early scenes with the jealous wife of her cousin, and later with the unfortunate Fernande and her mother, whom Clotilde has given asylum, are followed by the interview with André, who has deceived her. The assumption of unconcern for him while she plies her arts to draw his confession that he no longer loves her was unapproachable in its subtleties and in its incomparable banter. The despair of Clotilde when he departs; her sudden determination to revenge herself; her resolu-

tion of malignity into joy and love again at his sudden return, as she thinks to her, and her recovery of her purpose and her veiling of it when she learns that it is Fernande he loves, held the house in a spell. And from this to the end the spell was unbroken.

No such company of foreign artists as that which supports Duse was ever known in New York. The comedy of Signor Ando is even more artistic than his emotional work, and in Fernande the entire individual effort was wholly admirable, while the ensemble was a revelation to this stage. No such management of a scene peopled like that of the salon in the first act is known here. It was an education in natural theatrical movement.

The audience was large, but below the capacity of the house. This fact points only the misfortune of those who did not attend.

Park.—The Outsider.

Melodrama in five acts by Forbes Dawson. Produced Jan. 30.

Henry Fallows	Edwin Thorne
Lord Burrows	Adolph Lestina
Mr. Aarons	Joseph Palmer
Larry Marky	Felix Haney
Squire Fallows	William Bracley
Hon. James Ploover	J. B. Hollis
Johnny Dale	Charles Webster
Mr. Mason	Louis Gifford
Ada Fallows	May Hosmer
Polly Mason	Lillian Harper
Bessie Harding	Susie Willis

A rascally English nobleman, a cockney Jew and an unreliable stable boy enter into a conspiracy to drug a horse belonging to a confiding and virtuous young squire, whom they wish to ruin. They first rob the Squire's agent of £5,000—the former's betting capital—in order to ensure the accomplishment of their purpose. They take into their confidence another villain who has returned from Australia to claim his respectable daughter whom he abandoned in her childhood. This girl loves a confidential jockey of the squire and materially aids in preventing the poisoning of the horse by rescuing her lover who has been drugged by the Jew in pursuance of the plan of fraud.

Edwin Thorne as the young squire was quietly virtuous, the Lord Burrows of Adolph Lestina discreet and polished, and the Aarons of Joseph Palmer gorgeous, effusive, and unscrupulous. Felix Haney and J. Bereford Hollis as the honest jockey and the unsuspecting and good-natured friend of the family, respectively, played their parts satisfactorily. Charles Webster and Louis Gifford were also acceptable. The women in the cast, with the exception of the soubrette, Lillian Harper, have little to do but look pretty.

A house crowded to the walls greeted The Outsider at the Park last night. The play is the conventional melodrama and abounds in the characters and situations that are so extensively employed by English playwrights.

The play cannot be said to have a connected story but is hung together upon a string of incidents barely strong enough to hold the attention of the audience.

In all for a first night it was a creditable presentation. The scenery was picturesque and realistic, notably the second, third and fourth acts and for a wonder worked smoothly.

In the third act a very effective racing stable is presented, and the racing scene in the fifth act, where four colored jockeys contend for supremacy in a steeplechase is quite realistic. Several acrobatic and other specialties of varying degrees of cleverness are distributed throughout the play.

The play needs pruning, and several changes in the cast would better the production. The "touts" and the boys who dwell up near the frescoes were out in full force.

The management of the Park should pay a little more attention to preserving order; several disgraceful rows in the lobby during the evening were not conducive to attracting people into the theatre.

Star.—On Probation.

Farcical comedy in three acts by Brander Matthews and George H. Jessop.

Jonathan Silsbee	Wm. H. Crane
Sir Maurice Fitzmaurice	Adolph Jackson
Prince Ivan Karaskoff	Lewis Baker
Oliveria Y Duarez	George Backus
Benjamin Cox	Harry Braham
Eugene	Wm. Herbert
Lady Franke Brooke	Hattie Russell
Senhora Oliveira Y Duarez	Anne O'Neill
Miss Mary Marlow	Amy Busby
Mrs. Harmony	Augusta Foster
Miss Sadie Harmony	Gladys Wallis

William H. Crane's annual appearance in New York is one of the most welcome events of the theatrical season. He is greeted as a friend returned from a necessary absence, and there is a special desire on the part of the audience to be pleased by the play he presents for their consideration.

At the Star Theatre on Monday, when Mr. Crane introduced himself in the guise of Jonathan Silsbee, of Chicago, in Matthews and Jessop's On Probation, the indications of appreciation of the comedian's affable personality, and the hope that the piece would be worthy of him, were as marked as they ever have been, but the fact that the play is not remarkable either for originality or for original presentation of old ideas and themes was also apparent.

It is a fatal fault for a play when its authors permit the audience before the first act is ended to form a tolerably accurate opinion as to what its dénouement will be. This is the fault with On Probation. When a young woman tells Silsbee that she knows he is a flirt, and that she will not marry him until he has been on probation for a few months we can see in our mind's eye the flirtations and eavesdroppings that are in the acts to come.

The dialogue is neat and often brisk. There is no bungling in construction. Mr. Crane has several fairly amusing scenes with pretty girls—the best one, by the way, in the first act, with Anna O'Neill, is stolen from Mark Twain's "A Tramp Abroad." The audience laughs often. But these are not the screams of laughter that mean emphatic success.

Mr. Crane's Silsbee is a breezy performance. It is replete with the comedian's inimitable comic art in mime and postures. It is a long part, and Mr. Crane characterizes it capitally.

The acting of Anne O'Neill as a flighty New York girl, is piquante and buoyant. Amy Busby as the girl that puts Silsbee on probation, is delightfully sincere. Miss Busby's deportment and elocution are excellent. Gladys Wallis flits beamingly about the stage. The others in the cast play colorless parts conscientiously.

Fourteenth Street.—Glen-da-Lough

Romantic Irish drama in five acts by Edmund S. Gurney. Produced Jan. 30.

Terence O'Toole	J. K. Murray
Lord Montgomery	Charles A. Smiley
Hon. Percy Dudley	W. H. Power, Jr.
Brown	Charles Kauffman
Sandy Nagle	E. L. Walton
Murty Doolan	James O'Meara
Kathleen O'Connor	Margaret McDonald
Bride Nagle	Adelaide Cushman
Lady Angela	Nellie Strickland
Mrs. O'Hara	Mrs. Kate Morton

A new drama of the romantic school, with scenes and themes of Irish character, received its first New York presentation on Monday night.

The play was received by an appreciative and demonstrative audience that applauded it without stint.

The plot embraces a love story of a true-hearted lad and a pretty lass. The beauty of the latter excites the admiration of a titled landholder, who, by the aid of an unscrupulous peasant endeavors to ensnare the girl and by foul means to win her affection. These plans are neatly frustrated by the hero and the curtain rings down on a happy wedding party.

The episodes are interesting, if not exactly thrilling, and the climaxes are strong. The dialogue is superior to the average drama of this class, but the characters are rather conventional.

J. K. Murray, the star of the company, is possessed of marked talent, both as an actor and a vocalist. He has a rich baritone voice, and he used it to advantage.

Charles A. Smiley as Lord Montgomery, and W. H. Powers, Jr., as Percy Dudley were eminently satisfactory, as was also E. L. Walton as Sandy Nagle.

Margaret McDonald made a pretty Kathleen, and Adelaide Cushman an emotional and interesting Bride Nagle. The scenery was in the main new and particularly praiseworthy.

Jacobs'.—A Kentucky Girl.

The first metropolitan production of Fred. S. Gibbs' comedy-drama, A Kentucky Girl, attracted a very large audience at Jacobs' last night. The play is in four acts. The scenes are laid in the mountain district of Kentucky.

The plot deals with the love of an Eastern man for an adventuress who, with the assistance of the villain, succeeds in all but putting the hero out of existence, to gain the fortune left him. A Kentucky girl, the heroine, who loves the hero, thwarts the schemers. After many marvelous and hairbreadth escapes, in which moonshiners play an important part, all ends happily.

Sadie Hasson, as the heroine, Charity Jarvey, acts with a vim and a vigor especially pleasing to the gallery gods. Clifford Dempsey, as the hero, Harry Conden, was rather tame. The nefarious plotters, Harold Rudley and Virginia Vale, played by Harry Levison and Elsie Gerome, respectively, were in good hands.

Grand Opera House.—The Span of Life.

The Span of Life which created a sensation on the East Side, was received at the Grand Opera House last night with every promise of a like effect during its run of a week here. Its great scene, the bridge of human bodies from which the heroine escapes from the villain across a chasm, excited the house last night to a frenzy of applause. The play has other popular features, and is interpreted by a strong company, including Wright Huntington, Ralph Delmore, William J. Mills, James B. Radcliffe, Grace Burrows, Ethel Haines, Charles Burk, Jeremiah Taylor, J. K. Parkhurst, Rachel Sterling, Mrs. William Calder, Gertrude Dawes, and last but not least, "the elastic trio," Luke, James and Lawrence Wilson.

Tony Pastor's.—Variety.

Tony Pastor's bill this week is attractive. The success of Paquerette increases. J. W. Kelly works his surprises upon the audience, and steadily attests originality. Vesta Victoria appears in a new repertoire. Bonnie Thornton newly emphasizes her right to favor, the eccentric Marvelles contort themselves to increasing wonder, Lillie Western maintains her sway as a versatile musician, Rouclere's hand trickery is a marvel, Levis and his trick mule make fun, and the other features include the Russells, who, in their servant sketch, are perennially amusing. Mr. Pastor has in view the introduction soon of Polly Holmes, called the Irish Fauntleroy, who not only sings entertainingly in English, but also in the Gaelic tongue.

Union Square.—Gloriana.

Gloriana, originally very successful in this city several months ago, returned for the first time last night at the Union Square Theatre, where it amused a large audience. Much of the comicality of the play is due to the excellent work of Henrietta Crossman in the chief female role, that of the vivacious and mischievous widow. May Robson appears in her original part of Kitty, a personation distinctively funny; Edwin Stevens, formerly a comedian at the Casino, is seen as the eccentric Russian, a part originated by E. J. Henley, to which he gives something of amusing originality; Otis Harlan is Spinks, the valet; Charles B. Welles is still the Leopold Fitz Jocelyn, and the others of the cast are capable.

People's.—The Midnight Alarm.

A large audience at the People's Theatre last night was at moments carried away by the realisms of A. Y. Pearson's production of The Midnight Alarm. This play wears like buckram among the sensation-loving class that forms so considerable a part of the theatregoing public in the metropolis. Mr. Pearson's company is quite equal to the excitements of the melodrama, and the scenes of the Brooklyn Bridge, the flight of the railroad train, the draw-bridge and the genuine fire engine were worked with excellent effect.

Windsor.—The Nabobs.

Henshaw and Ten Broeck, after a successful season in the South, appeared in this city at the Windsor last night in their farce-comedy, The Nabobs. These principals have respectively a large following, and they have gathered a very strong company to assist them. They pretend to no purpose but to amuse, and that they can do this was newly made certain last night.

Imperial Music Hall.—Variety.

The Imperial Music Hall is kept prominent by the doings of favorite specialty performers and the introduction of novelties. It offers one of the best shows of the kind to be seen. The reigning sensation is Kelly, the baseball king, who has developed a faculty for amusing on the boards as great as was his professional ability on the diamond.

Columbus.—Dockstader's Minstrels.

Lew Dockstader began last night at the Columbus Theatre a week's engagement at the head of his own minstrel company. The organization is a strong one, and includes Frank Dumont, George Powers, Falke and Semans, the Columbus Quartette, and John C. Harrington. Next week, The Span of Life.

Harlem Opera House.—Isle of Champagne.

Thomas Q. Seabrooke in The Isle of Champagne continues to delight the theatregoing public of Harlem. Next week, Minna Gale-Haynes.

At Other Houses.

Shiloh has made a hit at Niblo's. It pleases the contemporary appreciation of stirring stage sensation, and moves the old soldier to enthusiastic reminiscence; and what more is wanted?

The Fencing Master is drawing near its close at the Casino. It is still enjoyed by large audiences.

Palmer's Theatre keeps the aspect of a house in which some remarkable novelty holds the boards. But Lady Windermere's Fan will supplant Aristocracy on Monday.

Manager Mart Hanley is waiting to see a falling off of interest in The Mulligan Guard's Ball in order to arrange for the revival of Cordelia's Aspirations. But judging from present indications, the play now on will run out the season.

The Manola-Mason company appears to its best advantage in Friend Fritz at Herrmann's.

At the cosy Lyceum Americans Abroad is making a record of popularity.

Minnie Seligman and her company are still at the Standard in My Official Wife.

The production of Gillette's Ninety Days has been postponed until Wednesday (to-morrow) evening.

At Koster and Bial's the bill is attractive this week, including Violette, Marinelli, the Judges, James Thornton, with a bright operetta.

THE BROOKLYN THEATRES.

Columbia.—Robin Hood.

Robin Hood had an immense house at the Columbia, last evening, and there is a large advance sale. The Babes in the Wood next week.

Grand Opera House.—The Dazzler.

The Dazzler was presented with new songs and attractive features at the Grand Opera House last night. Anna Boyd appeared in the leading role and Joseph A. Ott and the Clipper Quartette are with the company. The Still Alarm with Little Tuesday next week.

Amphion.—The Country Circus.

The Country Circus was given at the Amphion last night. Some of the company are Nat. C. Jones, Mrs. W. A. Sands, Frank Tannehill, Jr., Lottie Alter, C. H. Hawkins, and Josephine Crowell. Blue Jeans next week.

Lee Avenue.—The Mascot.

The Gurney Opera company presented The Mascot Monday night to a good-sized house. The Mikado will be seen the last three nights of the week, with matinee.

Bedford.—The Millionaire.

The Millionaire, with Daniel Sully and company, was a success Monday night. The realistic features were very good. Friday night is souvenir night—the one hundredth performance. Next week, Nelly McHenry.

Park.—Across the Potomac.

Across the Potomac was given at the Park with fine mechanical and electric effects and an excellent cast last night. Rose and Charles Coghlan in Diplomacy next week.

Holmes' Star.—Sport McAllister.

Bobby Gaylor as Sport McAllister greatly pleased Star auditors last night. Agnes Herndon in La Belle Marie next week.

ROSS' HOBOKEN THEATRE.

Forbes Dawson's melodrama, The Outsider, was played at this theatre—its first production in this country—by Charles Barton's company last Thursday evening. The audience was large, and the houses for the rest of the week were good. The play was well received. Last night Uncle Dan'l, a play produced on the road with success under the title of A Messenger from Jarvis Section, with the late Barney McAuley as its chief figure, was received favorably, and will run until Thursday.

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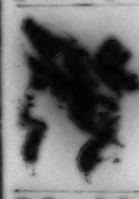
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NOTICE.

Public notice is hereby given that, in accordance with the conditions and provisions of a certain theatrical contract dated Sept. 24, 1892, between CORA URQUHART POTTER, KYRLE BELLEW, and myself, the said contract is hereby annulled and terminated by reason of a two weeks' notice from said parties to me to that effect; and further notice is given that I will not be responsible for any debts or obligations which may hereafter be contracted or incurred by the said CORA URQUHART POTTER, KYRLE BELLEW, their representatives or agents, or by any persons whatsoever.

(Signed) JOHN STETSON.
Dated, Boston, Jan. 24, 1893.

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(CONTINUED FROM PAGE 7.)

than ever. Robin Hood Opera co. 24; A Nutmeg Match 25.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany and Son, managers): Professor Reynolds, the hypnotist, concluded a week's exhibition Jan. 21 to fair business.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Hanlon's Fantasma Jan. 18; packed house. Robin Hood Opera co. 27.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA-HOUSE (E. C. Davis, manager): Professor Bristol with thirty well-trained horses, 16-21, to small houses; matinees, 18, 21, to good houses. Joseph Murphy has the reputation of drawing the largest houses of any actor coming to Leavenworth, and his appearance in Shaun Rhue 20 was an exception, when he played to a $600 house. Mark Murphy highly pleased a good-sized audience in O'Dowd's Neighbors 21.——ITEMS: Mark Murphy, E. Wellington, and Bob Arthur, managers of Hole in the Ground co., were royally entertained by Congressman Burns, of St. Joseph, after the performance there 19.—Joseph Murphy was quite ill before leaving this city, and in consequence canceled his engagements between here and Kansas City. He had three hemorrhages before leaving his hotel 21.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): The Spooner Comedy co. in repertoire drew crowded houses week of Jan. 23. The S. R. O. card was hung out at almost every performance. Special mention is made of their production of Dr. Jekyll and Mr. Hyde, as dramatized by Edwin Tanner. It was smooth throughout. Mr. Tanner as Dr. Jekyll was poor, but made a fierce Mr. Hyde.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry S. Ernich, manager): Ole Olson drew a fair house Jan. 18. Audience well pleased with the performance. Harry Lacy, assisted by Emily Rigl, in The Planter's Wife, had a very good house 21; performance very fine. Bottom of the Sea 20; John F. Sheridan 1; Rentfrow's Pathfinders 6-8. The McCann-Kendall co. open a week's engagement 23 at cheap prices.——ITEM: J. C. Haines, late of A Turkish Bath co., is spending a few days here with his parents.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Jonnson, manager): A larger or better pleased audience has not graced the house this season than the one that greeted Ole Olson Jan. 17. James T. McAlpine appears in the taking part of Ole Olson, and was satisfactory. Dollie Foster is an old favorite here, and there were enough of her admirers present to make a brilliant showing, and Miss Foster must have been proud of the tumultuous applause that greeted her throughout the evening.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, manager): Florence Bindley in The Pay Train Jan. 18. This was the first attraction at the Grand under the new management, and was greeted by a large and well-pleased audience. Mark Murphy in O'Dowd's Neighbors 19. Although seen here before, it has lost none of its drawing power, as it was enjoyed by a big house. It is a very funny skit.——CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Leonzo Brothers 23-28.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Richards and Pringle's Georgia Minstrels Jan. 17; good business.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): McCann-Kendall co. week ending Jan. 21 to good business.

KENTUCKY.

WINCHESTER.—OPERA HOUSE (William Miller, manager): Sweeney, Alvido and Goetze's Minstrels gave a good entertainment Jan. 19. Alfred Kelcey in Widow Murphy's Goat drew well 23.

MAYSVILLE.—OPERA HOUSE (Edmiston and Kinneman, managers): Sweeney, Alvido and Goetze's Minstrels Jan. 23; good performance, crowded house.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Midnight Alarm Jan. 16; Pete Baker 17; both to good business. James O'Neill 21; S. R. O. This was decidedly the event of the season—a perfect ovation—no audience ever left the Morton Opera House more highly pleased.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): Owing to the cancelation of Jennie Holman this house was dark Jan. 23-28. Widow Murphy's Goat 30.——ITEM: John T. Jackson, the well-known young manager, is resting at his home in this city.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): George Kennan Jan. 17; fair-sized audience. Around the World in Eighty Days 21; good business; performance very poor. Lilly Clay Gaiety co. 24; Power of the Press 27, 28; Col. Robert Ingersoll 30.

OWENSBORO.—NEW TEMPLE THEATRE (A. G. Sweeney, manager): Jessie Mac Hall in The Telegram and A Dangerous Game to very poor business Jan. 19, 20. Pete Baker in Chris and Lena had a large and *elite* audience 24. The Burglar 28.

LOUISIANA.

ALEXANDRIA.—OPERA HOUSE (A. Albert, manager): Prof. Wilbur L. Davidson Jan. 20 in a literary lecture, illustrated with stereopticon views, entertained one of the most cultivated audiences that ever assembled at any entertainment in this city. A part of the proceeds went as a benefit to the local Episcopal Church. The weather was very cold, and the audience correspondingly small. Barlow Brothers' Minstrels 1.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager): Ben Hendricks as Ole Olson drew a large and highly appreciative audience Jan. 18. Newton Beers in Lost in London to small-sized audiences 19-21. The support was only fair. Lora Clift being worthy of especial notice for very clever work. Miller Brothers' Kansas attracted large houses 23, 24, and gave a very poor entertainment.——ITEMS: Paderewski drew two enormous audiences at City Hall in the Stockbridge Course 23, 24.—Advance Agent Cohen, of One of the Bravest, got "stuck" for a bottle here 23, which was not opened.—Business Manager Ludlow, of The Operator co., was in town 24.—Stockbridge made money on Paderewski.—Jananschek's press agent managed to get on the wrong side of the newspaper men 23, 24.—The Soudan is being extensively billed for its appearance here 30-2 by Business Manager Tom Campbell.—Yolande Wallace, of the Dixey co., spent Saturday and Sunday at her home in this city.—Jananschek, supported by Edmund Collier, has a large sale of seats 27, 28.

BATH.—COLUMBIAN OPERA HOUSE (R. P. Ham, manager): Charles McCarthy in One of the Bravest to a large and wildly enthusiastic audience Jan. 23. The cast was efficient; the scenic effects surpassing anything seen on the Columbian stage this season.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Lost in London Jan. 17; Kansas 18, 19; both to poor business. Ole Olson 21, large house.——ITEM: Ed. Kimball joined Ole Olson 21. Little Margaret Salter, of Ole Olson co., is ill with scarlet fever in Boston.

AUGUSTA. NEW OPERA HOUSE (Frank A. Owen, manager): Ole Olson Jan. 20 pleased a large audience. In the third act, St. George Hussey slipped when jumping through a window and dislocated her left elbow. Jananschek 26.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Gus White, manager): The Florence Dramatic Club of this city gave a very successful production of The Ticket-of-Leave Man to a crowded house Jan. 20. The Social Session co. 21; fair business. The Fiske Jubilee Singers to a good house 23. The poorest comb that ever played here is Eldon's Comedians, now playing a week's engagement.——ELKS: The Elks entertained the male members of the Social Session co. evening of 21.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Fiske Jubilee Singers to a very small house Jan. 23. A Social Session pleased a good house 25. Charles A. Gardner 30.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Dartmouth College Banjo and Glee Club gave a pleasing performance to a small audience Jan. 18. The Soudan 19-21, matinee 21, to good business. The play has been changed somewhat since its appearance here last season, but is as attractive as ever, and the stage management is a model of excellence. Texas Steer 23. Henry E. Dixey canceled 24. Concert, under the auspices of Lowell Caledonian Club, local, 27. Ole Olson 28. Annie Ward Tiffany 27, 28. Dixey Opera co. 30, 31.——MUSIC HALL: Thomas and Watson, managers): The Boy Scout 16-18. The French Spy 19-21, pleasing performances to good houses.——BIJOU THEATRE (Abe Spitz, manager): Variety 16-21; Sunday Evening Concert 22; good business to very clever variety bill.——ITEMS: Ethel Tucker has resigned from her position as leading lady of the Music Hall stock co., on account of ill health, and has gone to Colorado to recuperate. She will be replaced by May Henderson, formerly of the She Couldn't Marry Three co. William E. and Minnie Bickett, aerial specialists, who have been performing in Music Hall this week, travel with the Barnum show next season, as one of the principal features.—George W. Raynes, Jr., of the Metropolitans, is staying in Lowell for a few days with relatives. Mr. Raynes is a Lowell boy, and we wish him success in the profession.

NORTHAMPTON.—ACADEMY OF MUSIC (W. H. Todd, manager): The White Squadron Jan. 19 to S. R. O. Costrong; the piece finely staged, and made a big hit. The Hustler 24; By Proxy 28.——ITEMS: Charles T. Murray, of the New York *Herald* staff, is traveling with The Hustler co., collecting material for an article on one-night stands to appear shortly.—Manager Davis, of Litt and Davis, was here with The Hustler.—Dr. Parkhurst lectured in City Hall 21 to a fair house.—F. Marion Crawford in readings had a big house 24.—We are having a tempest in a teapot here over our new theatre. We are blessed with a number of citizens who should have lived in 1493 instead of 1893. They are "anti-theatre extremists," and are making a big howl over the city's accepting Mr. Lyman's gift under the conditions which he offers, *i. e.*, that the city accept the building, the profits to go to the city treasury and deficits to be supplied therefrom. Mr. Lyman agrees to keep things running for three years more, or in all, five seasons. I think, however, the city will accept in the end. The Crust of Society is to play a return date here shortly.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The City Sports Burlesque and Variety co. Jan. 20 to a light house. The Vendetta 21 drew a large audience. The Newell Brothers in The Operator 23, 24 to light business.——ITEMS: Fred. Mason, advance agent of the Irish Loyalty co., was at home several days last week.—We must be doing a pretty fair business, if his report of the houses which attractions are playing to in New York and Pennsylvania are true.—E. W. Varney is playing the leading roles in The Vendetta now in place of Henry Bergman.—Oliver Jurgenson, ahead of The Witch co., was in town 21. I was sorry I didn't see him, but expect to get a "Salem Witch" souvenir spoon just the same. The third anniversary of The Witch will be celebrated here 25, 26 with spoons to the ladies.—Robert Cusick, stage manager of The Vendetta, who resides here, left the co. while in this city.—The Vendetta co. closed season here, but the management claim they will reorganize and go out again Feb. 1.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Newell Brothers in The Operator Jan. 20; poor house. Henry E. Dixey in Patience 24; large audience.——ITEM: Mrs. A. G. Miller, who has been chief operator at the telephone exchange, will assume the duties of Mrs. J. C. Olney at the Opera House. Mrs. Olney has considerably improved from her recent severe illness.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): Baker's Operaco. Jan. 16-21; large houses. The operas were well put on, but the co. is weak in the leading soprano. Texas Steer was to have been here 24, but owing to the death of Mrs. Hoyt the engagement was canceled.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Operator drew a good-sized house and gave a very satisfactory performance Jan. 21. The Dixey Opera co. presented Patience in a very creditable manner to a large house 23. Marie Hubert Frohman in The Witch had a fair house and repeated her artistic success of last season 24.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): The sensational melodrama, One of the Bravest, Jan. 17; good business. The Soudan 18; strong cast; performance excellent; business small.——ITEM: Charles McCarthy, of One of the Bravest co., announces his intention of producing a new play in about six weeks entitled Noble Souls. He will use in this production twenty horses, carry a drum corps and co. of drilled infantrymen with him. If his play is successful it will be put in one of Boston's largest theatres, probably the Boston Theatre, for a run. 1492, 24.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The New York English Ballad co., under the auspices of the Y. M. C. A., pleased a large audience Jan. 18.——ITEM: Theresa McCarten, the popular young Milford actress who recently made her successful debut in Leah, is now studying with Rachel Noah, the Boston dramatic teacher. At a testimonial in town 25, Miss Noah recited the Irish military drama "Fontenoy" very satisfactorily.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): The Country Cousin Jan. 20; fair house. Annie Ward Tiffany appeared in her new piece, Lady Blarney, 23, and gave a very fine performance to a delighted audience. Co. excellent. E. P. Sullivan in The Runaway Wife to a light house 24.

ATTLEBORO.—BATES' OPERA HOUSE (I. G. Hutchinson, manager): Henry E. Dixey Jan. 25 to a large house.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Bartholomew's Equines Jan. 19-21; light business. Runaway Wife 23; small house. H. E. Dixey 26; Newton Beers 27; Andrew Mack 1.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): The return engagement of The Prodigal Father with the addition of Carmencita drew a large audience Jan. 19. The Seidl Orchestra to S. R. O. 18. Rice's Surprise Party in 1492, 20, 21; S. R. O.——GILMORE'S OPERA HOUSE: Arizona Joe to small audiences 19, 21.

MINNESOTA.

MANKATO.—GRAND OPERA HOUSE (George W. Thoms, manager): Mr. and Mrs. Joseph Le Grandi in Is Marriage a Failure to a poor house Jan. 21.——ITEMS: George W. Thoms, a young business man of energy and capability, assumed the management of the Grand 15. Mr. Thoms has grown up in this city, and his enterprise and success have shown him to be well worthy of the confidence his townspeople repose in him. He has the good-will of the theatregoers in his new venture.—Ex-manager Forde is in advance of Paige's Players.—R. L. Wallace, of this city, has taken the management of Dan Morris Sullivan.

STILLWATER.—GRAND OPERA HOUSE (Edward Durant, manager): Edouard Remenyi's Concert co. Jan. 20; delightful entertainment to a large and enthusiastic audience. Mark Murphy in O'Dowd's Neighbors 2.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager): Brady's Bottom of the Sea to a top-heavy house Jan. 16. James Whitcomb Reilly to a very light house 17. Alvin Joslin to a fair audience 18.——ITEM: Your correspondent enjoyed a pleasant visit with Manager Burlingame, of Eau Claire, Wis., who has been a guest of Manager Tarbell.

MISSOURI.

NEVADA.—MOORE'S OPERA HOUSE (Harry S. Mitchell, manager): Eunice Goodrich Jan. 9-14; good houses. Ole Olson 19; large and delighted audience. Andrews' Opera co. 23, big business.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Jane Coombs in Bleak House attracted well Jan. 16; good advance sale. Our Married Men 21; Harry Lacy 1; Uncle Hiram 4.

CAPE GIRARDEAU.—OPERA HOUSE (John F. Schuchert, manager): Marney and McGowen's Rip Van Winkle co. to fair business Jan. 17, 18.

JOPLIN.—CLUB THEATRE (J. T. Seip, manager): Andrews' Opera co. Jan. 20; good business; very satisfactory performance.——HAVEN OPERA HOUSE (H. H. Haven, manager): Boston Comic Opera co. 23-28.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Eunice Goodrich in Black Flag, Wanted, a Husband, and Wells-Fargo Messenger 19-21; fair business. Waifs of New York 24; Jane Coombs 27.

MARSHALL.—OPERA HOUSE (J. W. Briant, manager): Jane Coombs Jan. 21 in Bleak House to a large audience.——ITEM: Home talent will give Hamlet 6, and so far seats have been all sold.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Sharpley's Lyceum co. to fair houses Jan. 17-21; performance very satisfactory.

MEXICO.—FERRIS' GRAND (G. L. Ferris, manager): Jane Coombs gave an entertaining performance of Bleak House 17 to a pleased audience. Treloar's Orchestra (local) gave an excellent programme 21; packed house. Our Married Men 27.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (C. P. Elliott, manager): The Pay Train drew good audiences Jan. 16, 17. Joseph Murphy filled the house to suffocation 19. O'Dowd's Neighbors drew well 20. The Lilliputians 22, 23 delighted large audiences. Harry Lacy in Planter's Wife 25, 26. Friends 27.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Natural Gas Jan. 19; S. R. O. Charles Hanford presented Julius Cæsar to a rather small audience 23.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Ezra Kendall Jan. 18; large and well-pleased audience.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Modjeska and co. presented As You Like It Jan. 18 to a light house but very appreciative one after the third act. Frederick Warde and Louis James in The Lion's Mouth 21 to a fair house. Edytne Chapman as Linora, the Doge's daughter, shared the honors with Messrs. Warde and James. Mr. Wilkinson's Widows 23.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Charles Hanford as Mark Antony in Julius Cæsar Jan. 16 to a large and appreciative audience, the occasion being the annual benefit tendered Jackson Lodge, No. 213, B. P. O. E. Paul Kauvar 18; fair business. Modjeska as Mary Stuart 21 to one of the largest houses of the season at advanced prices. Mr. Wilkinson's Widows 25; Herrmann 27.

DOWAGIAC. AUDITORIUM THEATRE (A. B. Gardner, manager): This new house was opened by Rhea and a most excellent co. in As You Like It and Josephine Jan. 20, 21. The large and fashionable audience were more than pleased with the performance and went into raptures in highest praise of the house. The scenery and decorations are by Albert, Grover and Burridge, of Chicago, and is considered by them as among their best work. The house cost $70,000, and is without doubt as fine as any theatre in the country. Col. Robert G. Ingersoll formally dedicates this theatre 25.——ITEM: Ima Abell, of the Rhea co., was entertained by friends during her engagement in this city.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Edward P. Elliott, humorist, Y. M. C. A. Course, had a big house Jan. 18. Charles B. Hanford as Mark Antony in Julius Cæsar to light business 19. Katherine Rober in A Heroine in Rags 20; small house. Ida Van Cortland and a good co. opened in Lucretia Borgia to fair business 23 at cheap prices. Herrmann 1.

SAGINAW.—ACADEMY OF MUSIC: (S. G. Clay, manager): Donnelly and Girard in Natural Gas Jan. 17; largest house of the season. Co. very good. Katherine Rober co. gave A Heroine in Rags to a slim house 18. Warde and James co. 20 presented Julius Cæsar to a very large house. Best Shakespearean play ever presented here. Mr. Warde was compelled to respond with a speech at the end of the third act.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Charles Hanford as Mark Antony Jan. 18; fair house. Modjeska in Macbeth to a large audience 21. John A. Lane received much applause as Macbeth.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., proprietors): Jane to S. R. O. Jan. 21; good performance.

NATCHEZ.—TEMPLE OPERA HOUSE (Theodore F. Hammet, manager): Jennie Holman Jan. 16-21; good business. Mozart Symphony Club 3.

COLUMBUS.—OPERA HOUSE (J. A. Hudson, manager): Columbus Mikado Minstrels Jan. 20; S. R. O. Eckert Heck Troubadours 30; Fireman's Ward 7.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Clara Morris presented Article 47 to one of the largest houses of the season Jan. 16, and in the main was well supported. Miss Morris' personation of Cora was realistic and thrilling, and she received several calls. Henry Watterson delivered his lecture on "Money and Morals" to a delighted audience 18. But the feature of the week was the Lincoln Light Infantry Minstrels. The participants delighted the public, and incidentally surprised themselves with their success. Many of their acts very closely approached the professional. The co. cleared nearly $500. Annie Lewis in A Nutmeg Match 23, her first appearance in this city as a star. Friends 25, 25; Hole in the Ground 26; Fairies' Well 27, 28.——THE FUNKE (L. M. Crawford, manager): J. C. Lewis, as Si Plunkard, with his "farmers' band," paraded the streets and gave two performances 19, 20. Florence Bindley in The Pay Train 21.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Madeline Merli in Frou-Frou Jan. 17, 18; good business. J. C. Lewis' Si Plunkard co. 27; Bill Nye 6.

YORK.—NORES' OPERA HOUSE (J. H. Cowell, manager): J. C. Lewis in Si Plunkard Jan. 20. Marie Seaton co. in New York by Night 27, 28; Nye and Burbank 2.

FREMONT.—LOVE OPERA HOUSE (J. W. Love, manager): J. C. Lewis as Si Plunkard drew the largest house of the season Jan. 23; S. R. O. was announced before the rise of the curtain. Mrs. Lewis was taken ill during the first act, and her place was filled by Miss Barnard, one of the male members of the co. in turn filling Miss Barnard's place.——ITEM: The Swedish mind reader, Lundeen, is giving exhibitions at the Love this week, and meeting with fair success.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): Madeline Merli in Frou-Frou Jan. 20; good house.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): Mme. Janauschek, with a strong co., appeared as Lady Macbeth to good business Jan. 18. Annie Ward Tiffany drew a fair-sized house 23. Ben Hendricks as Ole Olson to good receipts 24. Manager Salter reports a prosperous season.——ITEMS: Ed. Kimball, who originated the part of Dr. Shingles, rejoined Ole Olson co. at New Bedford, Mass.—Miss St. George Hussey fell and dislocated her shoulder while playing in Augusta, Me. She appeared at the next performance of Ole Olson with her arm in a sling.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Janauschek played to a very large and fashionable audience Jan. 19. Ole Olson 23, fair audience.——PHŒNIX HALL: Brennan's Star Theatre co. entered upon its third successful week 23; performances fair and house crowded every night.——ITEM: Owing to the death of Mrs. Charles H. Hoyt the production of A Temperance Town, which was to have been given before members of the New Hampshire Legislature, at the Opera House, Wednesday afternoon, 1, has been indefinitely postponed.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): The Runaway Wife Jan. 2; light attendance. Ulie Akerstrom to good houses 23-25.——PORTSMOUTH OPERA HOUSE (E. A. Mitchell, manager): Henry E. Dixey in Patience 27.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Runaway Wife Jan. 21, small house. Annie Ward Tiffany in Lady Blarney drew a fair-sized audience 24.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Local entertainment Jan. 23, 25. Sol Smith Russell appeared in A Poor Relation 26, and Peaceful Valley 27, 28, before large and cultured audiences, who evidenced their appreciation of the artistic work of Mr. Russell by unstinted applause and repeated calls before the curtain. The Country Circus 30-4.——COOK'S OPERA HOUSE (H. R. Jacobs, manager): De Lange and Rising's Comedy co. attracted good-sized houses 23-25, presenting their farce-comedy, Tangled Up. The Voodoo pleased fine audiences 26-28. The co., headed by Ada Bothner, was meritorious.——ACADEMY (H. R. Jacobs, manager): That old, but never tiresome play, The White Slave, was received by large audiences 23-28. The staging was excellent, and the co. competent. Whallen and Martell's Vaudevilles 30-4.——MUSEE THEATRE (M. S. Robinson, manager): Col. Daniel Boone and Mlle. Carlotta, with their troupe of trained lions, were the magnets that attracted crowded houses 23-28. The exhibition is well worthy the patronage that it received. The performance presented on the stage was very commendable. Variety 30-4.——GOSSIP: Local lodge of Elks anticipate a crowded house at their annual benefit in the Cook Opera House 5.—Harry Lamkin, local manager of the Musee Theatre, has been transferred to Buffalo, and has assumed charge of Wonderland, in that city, and Manager Robinson has placed the Musee in this city under the supervision of W. H. Markham, who has been the treasurer of the house since its opening. Mr. Markham is a genial, courteous gentleman, and extremely popular with the patrons, and Manager Robinson is to be congratulated upon the selection.—Hustling Manager Jacobs has tendered the Cook Opera House to the citizens for a benefit to be given the family of the member of our fire service who was killed 21.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): The Country Circus opened Jan. 23-28; crowded house. Mrs. James Brown Potter in Therese Raquin 7.——LELAND OPERA HOUSE (H. P. Soulier, manager): Robert Mantell in The Face in the Moonlight played a very successful engagement 19-21.——FAMILY THEATRE (C. H. Smith, manager): Alone in London to good houses 23-25. Arizona Joe 26-28.——GAIETY THEATRE (Thomas Barry, manager): Early Birds co. to fair audiences 23-25. White and Dolan's Comedians 30-4.——ITEM: An interesting event in Albany amateur theatricals will soon occur. The Press Club will produce three original one-act plays, two of them written by members of the club. The authors are Frank W. Hoyt, the dramatic critic of the *Argus*, Joseph A. Lawson, an Albany lawyer, and W. H. Paddock, a reader of some repute.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Digby Bell in Jupiter attracted largely Jan. 20 at two performances. The Country Circus to very big business 23-28; Wednesday matinee to S. R. O., something very unusual. The Voodoo 30-4.——H. R. JACOBS' OPERA HOUSE: The Wilbur Opera co. in repertoire to big business 23-28. Barney Ferguson in McCarthy's Mishaps 30-1; The Rambler from Clare 2-4.——ITEMS: The Burglar co. stopped over here 22, and The Players' Club was visited by Fred. E. Cooke and Carleton Macy.—The barn containing the Country Circus co.'s horses was burned last week in Buffalo, and the horses were cut loose and saved by a tramp who was sleeping in the barn at the time. The man was rewarded by being given a position with the co.

ITHACA.—WILGUS OPERA HOUSE (H. L. Wilgus, manager): A Cold Day to a full house Jan. 17. The Nibbes Spectacular French Burlesque co. 24; fair business. Wilson's Minstrels 25; full house.——CORNELL CAMPUS HALL: The New York Symphony Orchestra 19; full house. The Choral Club in Iolanthe 26, 27.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): His Nibs and His Nobs co. Jan. 24; good business. Leaves of Shamrock co. 25; large and enthusiastic audience. New Boy Tramp 31; Minnie Lester 2-4.

GENEVA.—DOBE'S OPERA HOUSE (F. K. Hardison, manager): Fisher's Cold Day co. Jan. 20; good house. George Wilson's Minstrels 27; Joseph P. Sullivan in Leaves of Shamrock 1.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Carroll Johnson in The Gossoon Jan. 19; poor business. First-class show. Tony Farrell 23 for the benefit of Division No. 1, A. O. H., to S. R. O. Well pleased audience.——ITEMS: Carroll Johnson expects to produce his new piece, The Irish Statesman, in Boston the latter part of this month. Mildred Connor closed with the Tony Farrell co. in Rochester 18. Julia Redmond assumed the role taken by Miss Connor, commencing 23. Limited Mail 6; Dan'l Sully 9.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles L. Purrington, manager): April Fool, with Gus Williams leading, drew well and pleased Jan. 21. Seats are already being rapidly taken for the Remenyi Concert 3, which will undoubtedly be the musical event of the season.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Prodigal Father to S. R. O. Jan. 24. Co. good. Nibbes French Burlesque co. 26; Anton Seidl's New York Orchestra 31; Robert Mantell 1, A Barrel of Money 2.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): An excellent co. presented The Burglar Jan. 25; good business. J. P. Sullivan in Leaves of Shamrock 26.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. E. Sweet, manager): Richard Golden in Old Jed Prouty Jan. 21 pleased a good-sized audience. John Kernell, supported by a good co., in The Hustler 23, delighted a large audience. The Midnight Alarm 25; large audience.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Carroll Johnson in The Gossoon pleased a very large audience Jan. 18. Under the Lion's Paw 20; small house. Thomas W. Keenen Merchant of Venice 24; very large and appreciative audience, this being the event of the season at this house.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gaut, manager): The Witch Jan. 19; good house. The Albanians 19; fair house. Sweet Lavender 20; Elks' benefit; Digby Bell 28; both to crowded houses. Leaves of Shamrock 21; fair house.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager): The Minnie Lester co. closed the week Jan. 21 to good business. The Silver King 23; S. R. O.

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SALAMANCA.—GIBSON OPERA HOUSE (C. R. Gibson, manager): A Barrel of Money pleased a large audience Jan. 21.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): Lenton's Vaudeville Celebrities gave a fair performance to a top heavy house Jan. 21.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Andrew Mack in Irish Loyalty, supported by a good co., pleased a large audience 18.——ITEM: Lew Benedict, who was out with Decker Brothers' Minstrels, returned home 21.

PEEKSKILL.—DEPEW OPERA HOUSE (F. M. Tevor, manager): Midnight Alarm to a large audience Jan. 24.

BINGHAMTON.—STONE'S OPERA HOUSE (Clarke and Donovan, managers): Lucier's Minstrels Jan. 19, well filled house. Damrosch's Symphony Orchestra 20; fair-sized and appreciative audience. The Prodigal Father 21; good business. Cornell Glee and Mandolin Club 27; Under the Lion's Paw 28; Tony Farrell in My Colleen 30; The Boy Tramp 31; The Nutmeg Match 2; John T. Kelly 3.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Tony Farrell filled the house Jan. 20.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Stocum, manager): Under the Lion's Paw gave a good performance Jan. 19 to good business. Thomas W. Keene in Louis XI. 21; crowded house. George Wilson's Minstrels 26.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Carroll Johnson in The Gossoon Jan. 20 hardly sustained his reputation for good work; fair business.——THEATRE NORMANDIE (Will S. Bevans, manager): Carl A. Haswin in The Silver King 20 to a well pleased audience; deserved a much larger house.——GOSSIP: Under the progressive management of Will S. Bevans, the Theatre Normandie is attracting a better paying and more appreciative class of theatregoers than formerly patronized this house, and his policy in securing only first-class attractions is a wise one. If Mr. Bevans succeeds in elevating the tone of attractions and maintains the standard he has set, a long suffering theatregoing public will rise up and call him blessed.

NEW JERSEY.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager): Dr. Carver in The Scout 6.——ITEM: The Opera House was leased for one year by the St. Luke's M. E. Church, owing to the destruction of the church two weeks ago by fire. Hereafter that house will not be available as a theatre for a year or so.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): Silver King Jan. 16, 17; fair business. Wheelman's Minstrels 19, local, crowded house; Kellar 20, 21; excellent houses. Hoss and Hoss 23, 24, good business.

DOVER.—BAKER OPERA HOUSE. Uncle Jack, an American comedy in three acts, to good business Jan. 21; good co.

NEWARK.—MINER'S NEWARK THEATRE (Col. W. M. Morton, manager): Nellie McHenry in A Night at the Circus to good houses Jan. 25-28. Charles Frohman's co. in The Lost Paradise 30-4.——JACOBS' THEATRE (M. W. Tobin, representative): Two Old Cronies 23-25; good houses. McFee of Dublin 26-28; Dr. Carver in The Scout 30-4.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, proprietor): The French Folly co. played to big business week of 23-28. Sam Devere's Own co. 30-4.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): John T. Kelly presented McFee of Dublin to a very large and well-pleased audience Jan. 19. Dr. Carver in The Scout 20, 21 gave a fair performance to poor business. Prof. Kellar gave one of his delightful entertainments 24; attendance large. Hoss and Hoss played a return engagement 25.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Carolyn Gage co. to fair business Jan. 16-18. Oakes' Comedy co. to good business Jan. 21. William Howard sprained his ankle, and did not appear.——ITEMS: A serious telegram, the nature of which your correspondent has been unable to ascertain, was inadvertently handed to Mattie Beauford, the leading lady of Carolyn Gage co. during their performance at Grand Forks 13. Miss Beauford was so overcome that she fell fainting in the entrance. Being unable to answer her cue, the curtain was lowered. The usual restoratives were used to revive the lady, and the performance continued. But scarcely had she reached the centre of the stage when she was overcome the second time, and the curtain was again dropped. Marion Holcomb doubled the part, and the performance concluded. The co. appeared in Grafton Saturday night without the leading lady, who had to be left in charge of two physicians in Grand Forks. Miss Gage opened at Fargo 16 in her new play, A Double Wrong, but Miss Beauford was too ill to resume her part, and remained in Grand Forks until 18, when she rejoined the co., and left with them for Mandan.—Marie L. Paige, of this city, has left for Chicago, having just completed arrangements to appear during the World's Fair with Thomas' Chicago Orchestra. She graduated in 1886 at the New England Conservatory, under Adamowski, and finished her studies with Joachim at the Royal Academy, Berlin. Since her return from abroad she has appeared in Chicago Minneapolis, St. Paul and Fargo. With her gift for music and the training she has received, she stands to-day one of the greatest woman violinists of this country.

OHIO.

DAYTON.—THE GRAND (Harry E. Feicht, manager): John L. Sullivan Jan. 19; crowded house; many turned away. Lewis Harrison 21 in Faust to the largest audiences for years; every seat was reserved. Chairs were put in all the aisles; platforms were erected in the rear of the theatre; still people were turned away. Across the Potomac 24, 25, and matinee; good business. Tuxedo will crowd the Grand 26.——THE PARK (Harry E. Feicht, manager): Thomas E. Shea commenced a week's engagement 23 to S. R. O. Ida Van Cortland 30.——CUBS: Fred E. Knight has just finished four full sets of scenery for the Bicycle Club Minstrels Feb 20. It will be the biggest amateur production ever attempted here.—Glad to know that Larry Reist is with THE MIRROR. A clever fellow, and one of the best newspaper men in the country. Success to him.

SPRINGFIELD.—GRAND OPERA HOUSE (Barney Foltz, manager): A Railroad Ticket Jan 17; John L. Sullivan 18; Lewis Morrison in Faust 20; Mr. Wilkinson's Widows 21; all to good business.——BLACK'S OPERA HOUSE (Samuel Waidman, manager): Nora Machree 16; Charles A. Loder in Oh, What a Night 26; satisfactory business.——ITEMS: While on the train coming here, Lewis Morrison was taken suddenly ill, and did not recover sufficiently to play the part in Faust. The role of Mephisto was so well done by W. R. Owen that scarcely any one suspected that it was not Mr. Morrison himself in the red make-up.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Zeb, the Clodhopper, Jan. 18; fair house. McCarthy's Mishaps 20; big business. MacLean and Prescott 21; large audience. Danger Signal 25; Paul Kauvar 27; Melville Sisters 30-4.——DARE'S OPERA HOUSE (Ruhl and Grauel, manager): Rose Hill's Folly co. 20; large audience of men only. Guy Brothers Minstrels 21; big business. Reddy, the Mail Girl 28; Our Irish Neighbors 30; New York Day by Day 1 (return date); The Dark Side of a Great City 2.——ITEM: The Knights of Pythias of this city entertained George Guy, Sr., and his six sons at the lodge parlors after the performance Saturday evening.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Nat C. Goodwin in A Gilded Fool to a very representative audience Jan. 17. The performance was pronounced by every one as the best seen here this season. Shadows of a Great City, with special scenery, drew a fair house 19.——ITEM: Private Secretary canceled 21; Paul Kauvar 31.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Roland Reed in Lend Me Your Wife to a fair house Jan. 19. Business suffered because Nat Goodwin appeared the night before. Modjeska as Mary Stuart to a slim house 20. Had Modjeska charged one dollar instead of one dollar and a half a seat, results would have been different. John L. Sullivan 21 to a good house. John L. is by far the best actor in the co., and made a good appearance as Capt. Harcourt. The gallery almost went crazy every time he came on the stage. Clara Coleman as Nora Machree to poor business 23.——PEOPLES' THEATRE (Brady and Garwood, managers): The Stowaway 23-28, packed houses.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): The annual benefit B. P. O. E., No. 109 of Fremont, O., was given Jan. 22, the attraction being The Dazzler to S. R. O. at advanced prices. The audience was well pleased, and the co. received a number of curtain calls.

CANTON.—THE GRAND (A. J. Punkard, manager): Shadows of a Great City Jan. 18; poor business. Gorman's Minstrels 21; fair business. Ramsay Morris Comedy co. in Joseph pleased a large audience 23.——SCHAEFER'S OPERA HOUSE (A. J. Piunkard, manager): The Rose Hill English Folly co. pleased a large audience 19.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): D. A. Kelly presented The Shadow Detective Jan. 18 to small attendance.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Gorten's Minstrels Jan. 17; satisfactory performance. McLean-Prescott co. in The Duke's Wife to a good house 18. An Irishman's Luck 21.

NEW CARLISLE.—GEM OPERA HOUSE (B. B. Rannels, manager): The Inskeep Comedy co. Jan. 16-21, poor business. Frank S. Davidson 6; The Doctor 23.——ITEMS: B. B. Rannels has assumed the management of the Gem Opera House, having purchased Mr. Lowman's interest.—Mr. Brening and Miss Hysell, of the Inskeep co., were married at Osborn, 21, after the evening performance.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): The G. G. G. Comedy co. closed a week's engagement Jan. 21, having presented Love and Law, The Prodigal Son, A Mouse Trap, The Ohio Girl, Uncle Daniel, The Old Homestead, and Our Bachelors. Agnes Herndon in La Belle Marie 28.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Maclean and Prescott Jan. 18 in The Merchant of Venice delighted a large audience. R. D. MacLean, as Shylock, did the most finished piece of acting ever seen in Troy.——ITEM: By Sept. 1 Piqua will be connected with Troy by an electric railway, which will give the Opera House 10,000 more to draw from.

MARION.—MUSIC HALL (J. B. Sargent, manager): Our Irish Neighbors Jan. 20; fair business.

CIRCLEVILLE.—GRAND OPERA HOUSE (Edmiston and Kinneman, managers): Me and Jack Jan. 18; unsatisfactory performance to a good house.——ITEMS: W. L. Henderson was in the city 21, arranging for the appearance of Walker Whiteside at an early date.—Zeb, the attraction for 27, is under the management of Ed. Kauffman, who had charge of the affairs of the Grand for several seasons.

PIQUA.—MUSIC HALL (J. C. Thurkield, manager): Nora Machree Jan. 17; McCarthy's Mishaps 19; Agnes Herndon in La Belle Marie 21; all to very good business. Miss Herndon and co. gave one of the best performances ever seen here.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kinneman, managers): Me and Jack Jan. 17; fair house; audience well pleased. Our Irish Neighbors 19; small house.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Kidnapped Jan. 20; big house. Police Patrol 24; good house; everybody pleased. C. A. Loder 4; Fisher's Cold Day 5; Fast Mail 15.

BRYAN.—JONES' OPERA HOUSE (Gardner and Morrison, managers): Torbett Concert co. Jan. 18; light house; good entertainment. Ann Arbor Glee Club 3.

MT VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): The Smugglers Jan. 19; fair business; very satisfactory performance. James A. Reilly 23; Ovide Musin 25; Boston Ideal Opera co. 27.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Nye and Burbank drew a large house Jan. 17; well-pleased audience. Walter Lawrence in Fabio Romani 19; small but delighted audience. Gibney, Gordon and Gibney Comedy co. week commencing 23.

BELLAIRE.—ELYSIUM THEATRE (John Duncan, manager): Oliver Byron in The Plunger to the largest house this season Jan. 24; co. excellent. New York Opera co. to fair business 25. Grimes' Cellar Door 26.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): The White Slave Jan. 18; full house; entire satisfaction.

PENNSYLVANIA.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The performance of the Carrie Louis co. during the past week demonstrated the fact that it is possible to give a really meritorious dramatic entertainment, with profitable results at a very small price of admission. The co. and performances were universally praised and the last three nights fully five hundred people were turned away. Killarney and the Rhine was presented here for the first time 21 by J. E. Toole to light business; performance hardly up to standard. Weber and Fields gave a fair performance to moderate business 24.——FAMILY THEATRE (Harry Davis, manager): Business continues good.——ITEMS: Johnstown Lodge, 175, B. P. O. E. held their third Ladies' Social 19, and it was one of the most brilliant society events for some time. There were about forty couples present all of whom thoroughly enjoyed themselves. The music was furnished by the Elks' Orchestra. The organization is one of the leading social clubs of the city and their entertainments are always the most prominent factors in the amusement line here.

UNIONTOWN.—GRAND OPERA HOUSE (J. T. Davies, manager): The Smugglers to good business Jan. 21. The Dark Side of a Great City 24; Dan A. Kelly in The Shadow Detective 28; Reed and Collier in Hoss and Hoss 1; Fast Mail 3.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): George Thatcher's Minstrels in Tuxedo Jan. 19; fine performance. Men and Women 20; large and fashionable audience. Killarney and the Rhine 21; fair house. Weber and Fields' Minstrels 24; paying business.

LOCK HAVEN.—OPERA HOUSE (J. N. Farnsworth, manager): Harry Knight and Annie Mitchell week ending Jan. 21; large houses.

YORK.—OPERA HOUSE (B. C. Pentz, manager): De Lange and Rising in Tangled Up Jan. 17 drew a fair house. The entertainment on the whole was decidedly unsatisfactory. Charles T. Ellis in Count Casper 19; large and well-pleased audience. Fast Mail 23, with its loads of scenic effects pleased a jammed house.——ITEM: York Lodge, No. 213, B. P. O. E., entertained Brothers Louis De Lange and Will Rising together with the male members of Tangled Up at a social session night of 17. Banquet and session proved very enjoyable.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): The White Slave Jan. 20; good business. Kidnapped 21; large audience. Vreeland's Minstrels 26; Muggs' Landing, return date, 28; Royal Pass 7.——OPERA HOUSE (F. H. Cashbaugh, manager): Dark.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): Two Johns co. to good business and very appreciative audience Jan. 23. Arthur Sidman 31.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Little Trixie Jan. 23; largest house of the season.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliott, manager): Harry Markham Jan. 16-21; small but pleased audiences.——LYCOMING OPERA HOUSE (John L. Guiuter, manager): Gloriana 19; large audience. Men and Women 21; good-sized and appreciative audience. Joseph Jefferson in Rip Van Winkle 23; S. R. O. Robert Gaylor in Sport McAllister 25; large and pleased audience. Several recalls.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): Little Nuggett Jan. 20; light business. The Merry Cobbler 23; small-sized audience. John R. Cumpson as Franz, did some very good work; rest of the cast rather weak. The Burglar 1; Skipped by the Light of the Moon 3.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Frank Rush and Quinn Philips as The Two Johns drew an audience of fair proportions Jan. 20. Little Nugget co. never failed to draw here, and their last visit 23 was no exception. They kept the audience in an uproar the entire evening. As a laugh-producer Herbert Cawthorn has no superior, while Miss Thompson as Nugget proved herself a very pleasing dancer and singer. Co. good.

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JOE GOULD, Manager.

manager): The White Slave to poor business Jan. 20. German's Minstrels to a small house 27. Cannon Ball Express 2. Lester and Williams 3; Cold Day 4; The Smuggler 8; Grimes' Cellar Door 10.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Charles T. Ellis in Count Casper Jan. 21; fair attendance and delighted audience. Mr. Ellis' sympathetic voice was heard to advantage in his choice of songs which were particularly pleasing to the ladies. Lincoln J. Carter's Fast Mail 25. This is one of the most realistic of the numerous railroad plays and on this occasion, as previously, drew an excellent house.—ELKS' MUSEE: Fanchon in theatre and cat minstrels and other attractions in the hall are drawing large audiences.—WEDDING: John L. Fair and Florence Roselle Ford, prima donna of the Dixey Opera co., were married in this city on the evening of 18. The ceremony was performed at the Hotel Columbus in the presence of a large assemblage of friends. The best man was W. G. Jones, correspondent of the New York *Clipper*, who was in his element in obliging a friend. The groom was formerly connected with the Barnum show, but is now engaged in the advertising business in this city.—Dr. Markley, of Markley and Co., has been seriously ill for some time past but is now convalescing. His hustling partner, N. Appell, has, in consequence of the doctor's illness, been working at a two minute gait.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): Held in Slavery played to a very large and appreciative audience Jan. 20.—ITEMS: Miss Huke, the handsome soubrette with Held in Slavery, will star season of 1893-4 in a new piece by Clair D. Vallette entitled For a Million. She will be supported by a strong cast and will be directed by Joe Freeman. The season will open Aug. 19.—ITEMS: Charles Robinson, now playing Teddy in Held in Slavery, will make a preliminary tour commencing in May next in The Irish Policeman, a new play written by himself. A feature will be a street parade by his co. dressed as elephants, horses, goats and monkeys playing instruments.—Harry Barrymore, now with Held in Slavery, will shortly take the management of a new Opera House at Spokane, Wash., and will also conduct a stock co.—Harry Sedley and Nellie Burnett are preparing for next season in Held in Slavery.—Held in Slavery has made a great reputation in Schuylkill county.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): Charles A. Gardner in Fatherland played to a $500 house 20. He has become a great favorite here. Lost in New York drew a good house 21. Hettie Bernard Chase in Uncle's Darling to a top-heavy house 23. The co. and play are both pretty bad. The Fast Mail arrived in due time and pleased a good-sized audience 24. A Knotty Affair attracted a good house 25. Hoss and Hoss 27; Kellar 28. A Mad Bargain 30.—ITEMS: Horace Holm, of this city, will do his aerial act with Robinson's Circus the coming season, it being his fifth year with that aggregation.—Amateurs will shortly produce Pinafore under the auspices of the local lodge of Elks.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Webber and Fields Jan. 23; excellent performance to a large and well-pleased audience. Little Nuggett 6; Frederic Bryton in Forgiven 7; Cruiskeen Lawn 10.—The burning of a four-story frame block opposite the Academy of Music 21 slightly damaged the front of the building but not so seriously as to prevent Webber and Fields from giving their performance 23. The management of the house donated the proceeds to the several fire companies for their effort in saving the building.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): John R. Cumpson in The Merry Cobbler Jan. 28.

GREENSBURG.—LOMISON'S THEATRE (R. G. Curren, manager): Clarence Bennett Jan. 18, 19; deservedly small houses both nights. T. E. Tooke 24 in Killarney and the Rhine pleased a good-sized audience.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): The Redding-Stanton co. opened a week's engagement Jan. 25 playing Maritana to a crowded house.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Gus Williams in April Fool Jan. 18; large audience. The dancing of Trudie Reynolds and specialties of Ross and Fenton were very fine. George Wilson's Minstrels pleased a fair audience 21.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Held in Slavery to fair business Jan. 21. Paris Gaiety Girls 25; good business. Cushman's Minstrels were booked for 24, but the misfortunes of the managers in Philadelphia prevented their appearance here. Charles T. Ellis will pack the house 27. It looks very much as if the new Opera House project in this place is a certainty, judging from the active interest displayed by Managers Mishler of Reading and Burgunder of Wilkesbarre. Manager Whitesell, of Allentown, has the list for subscriptions and reports liberal subscription of stock. The plans for the new edifice are being made by a well known architect, in accordance with the structure at Wilkesbarre, and it is calculated to seat 1,200 persons. The house is to be finished for the opening of the season of 1893-4.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Nelson Brothers' World Comedy co. failed to put in an appearance Jan. 19. Mme. and Augustin Neuville in The Boy Tramp 25 to good business.—COLUMBIAN HALL (Fisher and Mutchler, managers): Tennessee Warblers week of 16-21 to good business. Marion and Pearl opened 23-28.—ITEM: Columbian Hall, formerly Lincoln Street Hall, has been leased by Fisher and Mutchler and transformed into a vaudeville house. The transformation is still in progress as new scenery, drop curtain, etc., are being added. This new little family resort will be formally opened 30 by Professor Vena's Specialty co. Popular prices will prevail and crowded houses will no doubt be the result.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Gloriana Jan. 17; large business. A Kentucky Girl 20; fair business. Joseph Jefferson in Rip Van Winkle 21; $1,400 house.—MUSIC HALL (E. G. Frank, manager): Louise Hamilton opened a week's engagement 2, to large business; performance satisfactory. Repertoire cos. have been doing remarkable business at this house this season. The Carrie Louis co. played to 6,742 paid admissions during this week's engagement.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Waite's Comedy co. Jan. 23-25 in Mazie the Romp, Diamond Mystery and Leap for Life, with matinee, to crowded houses. The performances were well received.—ACADEMY OF MUSIC (John D. Mishler, manager): Charles A. Gardner gave a very pleasing performance of Fatherland to a large house 19. Charles Frohman's Comedy co. gave Gloriana to a crowded house 20. Performance one of the best of the season. John T. Kelly of McFee of Dublin amused a good house 21. Charles T. Ellis gave Count Casper to a large house 23. Mr. Ellis' singing is worthy of special mention.

EASTON.—ABLE OPERA HOUSE (John Brunner, manager): Little Trixie Jan. 21; fair business. Charles T. Ellis 28; Hands Across the Sea 2; The Nabobs 8.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Dan Kelly in The Shadow Detective Jan. 24; fair business.—ALTMAYER'S THEATRE (F. A. McArdle, manager): Charles Frohman presented Men and Women in an excellent manner 18. Thatcher's Farce Comedy co. amused a large audience 20. The Dark Side of a Great City to good business 23; performance fair.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Arthur C. Sidman disappointed our theatregoers by canceling his engagement Jan. 24. Light on the Point 2; H. M. Markham 6.

LANSFORD.—OPERA HOUSE (J. W. Maloy, manager): Boy Tramp Jan. 25; large and well-pleased audience. Hands Across the Sea 31.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): Sadie Husson, with a very fair co. Jan. 18 in A Kentucky Girl, and pleased a small audience. McFee of Dublin, a farce-comedy, which strange to say, has something of a plot, was presented 20. John T. Kelly plays the leading role and does his work well. Flossie West, Adelaide Randall and Harry Kelly give him good support; performance throughout very satisfactory; business good. Gloriana had a hearty reception 21 from a large and select audience. Co. strong and well-balanced and performance a treat. The Major's Appointment was given as a curtain raiser.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Gloriana Jan. 18; good business. Play and co. both first-class. Sadie Husson in A Kentucky Girl 21; packed house. Henshaw and Ten Broeck in The Nabobs 24; fair business, drawing a crowded house.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): John C. Rice in A Knotty Affair delighted an average-sized audience Jan. 24.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): The London Sports failed to appear Jan. 21, having stranded at Roanoke, Va. Heywood's Celebrities are booked here for 9, and will do well as there has been a large advance sale. Mr. Heywood has been here and has put in some good work.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): London Sports Burlesque co. advertised for Jan. 20 did not materialize. The Wife 21 to a good Saturday night house; very satisfactory performance. Dr. Bill 27, 28; Junior Partner 1.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Cleveland's Minstrels 29 to about $600. The Arabs are the best feature of the performance. A Fair Rebel 26; Men and Women 31.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): The Tar and the Tartar scored a splendid success Jan. 19-21. The audiences were large and enthusiastic at every performance. Fred Frear made a hit as Muley Hassan and Annie Myers as Taffeta made a pronounced success. As a whole the co. is all that could well be desired. Lillian Lewis opened 23 in Lady Lil to a good house. The engagement continues 24, 25. Mr. Potter of Texas 26-28; Annie Pixley 30, 31.—THE MELSOM (William Schumaker, manager): George Kennan had a good house 23 to hear him lecture on "Camp Life in Eastern Siberia." To-morrow evening he will deliver a second lecture on "Mountaineers of the Caucasus."—BIJOU (J. H. Mittler, manager): The Burglar played to good houses week of 16-21, and little Marion Hyde proved a great favorite with old and young. A more interesting child actress has not been seen on the Nashville boards in a long time. N. S. Wood opened to a packed house 23 in Out in the Streets. The engagement lasts through the week. He is well supported and was cordially received. Dore Davidson in Dangers of a Great City 30-1.—ITEMS: Myra Mirella, who takes the character of Lambrequin in The Tar and the Tartar is a Nashville girl and is related to Manager Sheetz of the Vendome. She is very pretty, and acquitted herself in a manner that made her many friends here feel quite proud of her. The young lady certainly shows talent and we all hope and expect much of her as a professional.—Marcus R. Mayer was in Nashville a few days since. He thinks of bringing Patti to Nashville next season. Miss Sowerby, of The Tar and the Tartar chorus, was married here after the performance Saturday night to Charles Warner, a prosperous butcher and popular resident of this city. Mrs. Warner has severed her connection with the co., and will reside here in future. She is a Nashville girl. The happy bride and groom were sweethearts, I am told, for some six years or more.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Patti Rosa and her co. of comedians played to good business Jan. 19-21, presenting Dolly Varden and Miss Dixey. The Tar and Tartar Opera co. 23-25 enriched the Lyceum's bank account a good many dollars, playing to (what genial Manager Mahoney called) "breathing room only." The show is not equal to that of last season's headed by Digby Bell, but was pleasing nevertheless.—GRAND OPERA HOUSE (Fritz Staub, manager): Mr. Potter of Texas to fair business 19-21. James O'Neill, a Memphis favorite, played to big business 23-25, presenting for the first time in this city his new romantic drama Fontenelle, which is voted by all to be a worthy successor to Monte Cristo, and should be even a greater money maker. The co. supporting Mr. O'Neill is thoroughly competent.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Deshon Opera co. Jan. 18-21 in repertoire to fair business. Carpenter, the King of Mesmerists, opened a three nights' engagement to a good house 23. Patti Rosa 27, 28.—ITEM: The Deshon Opera co. will play a return engagement next week beginning 30.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (I. R. Tendick, manager): John F. Sheridan in Fun on the Bristol to fair business Jan. 15, 16. Frank Mayo 20, 21; light houses. Jeffreys Lewis opened 22 to a good house. Larry the Lord, return dates, 27, 28; Jane 2; Richard Mansfield 3, 4.—ITEMS: Louise Montague, an old-time actress, is living in San Antonio. She is the wife of Mr. Wilson, a prominent ranchman near here.—J. R. Tendick, manager of the Grand, went to Fort Worth on a business trip, the object of which was to arrange dates for the Grau Opera co.—J. P. Curran received a fine offer from Daniel Shelby to go with him as manager of a new play he is going to put on the road. Mr. Curran has decided to remain at the Grand. Mr. Curran's wife, Ruby Lafayette, is playing leading roles in a stock co. organized here by Charles Knight and playing at present at Rischi's Houston Street Theatre. Mr. Knight's attempt is an experiment, and if it pays he will keep it up the rest of the season. He plays at cheap prices, 10-15-25.—Rumors are now flying round as to who will get the Grand Opera House for next season. The present lease expires in June, and it is not likely that the present lessees desire a renewal at the enormous rent demanded, $6,000 per year, and the house dark from May till September.

WACO.—GARLAND OPERA HOUSE (L. P. Garland, manager): J. Z. Little in The World Jan. 18; poor house, owing to very bad weather; performance fair. Jeffreys Lewis 19, 21; and matinee to good business in Clotilde, Forget-Me-Not, and La Belle Russe; excellent performance; audience much delighted.—ITEMS: John F. Sheridan in Fun on the Bristol, billed for 17, failed to materialize, owing to the co. playing one ext a night in San Antonio, much to the dissatisfaction of Manager Garland and the theatregoing people here. The manager of the co. telegraphed Mr. Garland that he would compromise and adjust matters by sending $100, but as yet the money has not come. Mr Garland feels highly indignant over the matter, as he went to the expense of bill-posting, advertising, etc., but hopes everything will be satisfactory.—Tom Cooper, who closed with The Pulse of New York at San Antonio several weeks ago, joined Little's World co. here.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Patt Greenwall, manager): Grau's Comic Opera co. Jan. 22-26 to S. R. O. nightly. They put the prices at 25, 50, 75 cents, which caught the people.—ITEM: Manager Greenwall has arranged with Manager Grau to play a return engagement early in April at popular prices. They are both to be congratulated in doing the largest business ever done here in a single week.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): R. E. Graham made his first appearance here Jan. 21, presenting his new comedy, Larry the Lord to S. R. O. The dancing of Edith Craske was very much admired.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): Jeffreys Lewis in Forget-Me-Not Jan. 17; large audience.—J. F. Sheridan, billed for 28, failed to appear. R. E. Graham in Larry the Lord to a large audience 23.

DALLAS.—OPERA HOUSE (George Anzy, business manager): Jeffreys Lewis in La Belle Russe (matinee), Forget-Me-Not, and Clotilde to fair attendance Jan. 17, 18. In justice to Miss Lewis I will say, however, that the inclemency of the weather only prevented her having crowded houses. John F. Sheridan in Fun on the Bristol to medium business 19. J. Z. Little's World 20, 21; performances and houses well suited; both poor. Grau Opera co. in repertoire 23-28.

HOUSTON.—OPERA HOUSE: The Huntley Comedy co. Jan. 16-18; business only fair in consequence of very bad weather. Frank Mayo gave Davy Crockett to a good house 19. Hewes, the magician, 21; small house.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): Little's World Jan. 19; fair business. Larry the Lord 24.

GALVESTON.—GREENWALL'S TREMONT OPERA HOUSE (George H. Walker, manager): Frank Mayo in his time-honored Davy Crockett Jan. 17, 18. Business poor; so was the performance, aside from the stellar work. The Huntley Comedy co. 19-21 presented Forgiven, Black Flag, Hunted Down, and Michael Strogoff and attracted fair houses.

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Ability does not abound in this co., and the plays received no artistic treatment. Popular prices prevailed. Hewes, the magician, occupied the house 22. He was assisted by Mme. Clare, spiritualistic medium. Attendance was deservedly light. Jeffreys Lewis 25, 26.

UTAH.

OGDEN.—GRAND OPERA HOUSE (D. H. Peery, Jr., manager): Business continues good under Mr. Peery's management. Spider and Fly to a packed house Jan. 18. Charles Dickson in Incog 19; large audience; play much appreciated.—ITEM: Traveling cos. feel well disposed toward the house and town. Everything is conducted first-class. The cos. are very well advertised.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Leavitt's Spider and Fly co. Jan. 16, 17 to large business. House packed first night. The Putnam Sisters made a hit. Grand ball given under the auspices of the Chamber of Commerce 18. Charles Dickson to fair business 20, 21, presenting Incog, preceded by the curtain-raisers, The Salt Cellar and The Man About Town, both of which are good. A Trip to Chinatown 23-28.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Joshua Simpkins Jan. 18; fair business. Robert Mantell in The Face in the Moonlight to immense business 24.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Power of the Press was finely presented to a small but appreciative audience Jan. 18. Wilfred Clarke in Tit for Tat 19; light business.

RICHMOND.—NEW RICHMOND THEATRE (Branch and Leath, managers): Wilfred Clarke Jan. 18, matinee and night, in Tit for Tat to fair houses. The Power of the Press 19, 20; fair business. A Fair Rebel 23, 24; good houses.—ITEMS: The case of the Board of Governors of the Mozart Association against Ed. Hamilton Cahill, which was carried to the courts, was decided in favor of Mr. Cahill, who will continue to have charge of the Academy.—Joseph Jefferson plays here 26 at the Academy in Rip Van Winkle. The house has all been sold out at prices from $2 to $5 for tickets, and many persons are offering $5 now for seats.—Tom Bills, who has been here for several days, leaves to-night for New York, to make arrangements to put Zozo, the Magic Queen, on the road early in February.

DANVILLE.—ACADEMY OF MUSIC (Colonel J. M. Neal, proprietor): The Waifs of New York played to a fairly remunerative but top-heavy house 20. Other attractions, billed to appear, failed to arrive in time because of delayed trains.—ITEM: The Arctic weather prevailing in this latitude for the last month has been disastrous to public amusements of all kinds.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Wilfred Clarke in Tit for Tat Jan. 23 to a light house, the great religious services being conducted by Evangelist Fife in the new Star Mills proving too strong a counter attraction.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbury, manager): Waifs of New York Jan. 18; small audience. A Fair Rebel 20, 21; good performances to average houses.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): Dr. Bill should have been greeted by a larger audience, but the few who braved the weather were amply repaid Jan. 18. Wilfred Clarke 20 to fairly good business in Tit for Tat. Katie Emmet's Waifs of New York pleased 21. The intense cold has kept many away during this week.

WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): Calhoun Opera co. Jan. 23, 24 with matinee 24; good houses. A charitable masked ball 18 was made brilliant by electric light effect from a revolving stand.—OLYMPIC THEATRE (Mark Wilson, manager): The Impostor 9-15; good business. Eleanor Barry is winning friends and compliments.—ITEM: Those who heard the Calhoun Opera co. were well pleased. Many went out of force of habit expecting but little. The co., while possessing no great star in a vocal way, is an even co. of more than average merit.

SEATTLE.—THEATRE (J. W. Hanna, manager): Aubrey Boucicault supported by Victory Bateman Jan. 12-18; good performances; good business.—CORDRAY'S THEATRE (J. F. Cordray and Co., managers): An Irish Heiress 9-15; fair performances; business same. The Calhoun Opera co. opened a two weeks' engagement in Said Pasha 16. The co. is very well balanced, and they scored a decided hit in the presentation of Said Pasha. The performances were first-class and were greeted by packed houses.—ITEMS: Clay Clement has been engaged as leading man for Cordray's Theatre, and Miss Adelaide Fitzallen leading lady. They will open their engagement 30. The production will be Hamlet; elaborate preparations are being made for the presentation.—Aubrey Boucicault's comedy, Wanted, received its initial production in this city 14. The play itself is passable, but it can be improved. It is on The Private Secretary style of comedy.—The new asbestos curtain has been put in front of the drop curtain at the Seattle Theatre. It is very beautifully decorated.—During the engagement of the Calhoun Opera co. at Cordray's Theatre, the Cordray stock co. made a tour of the British Columbia cities in Siberia under the management of Joseph Petrich.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Alfred Rheinstrom, manager): Men and Women Jan. 19 tested the capacity of the house and gave thorough satisfaction. Tuxedo 21, matinee and evening, drew very good business and pleased, especially the clever work of John Coleman.—GRAND OPERA HOUSE (O. C. Genther, manager): Shadow Detective co. 19-21; very good business.—ITEM: The Elks gave a stag social 22 in honor of Dan A. Kelly, Past Grand Exalted Ruler of the Order. Everybody had a good time.

HUNTINGTON.—DAVIS' OPERA HOUSE (Joseph R. Gallick, manager): Lillian Lewis Jan. 17 in Lady Lil played to a good house. Bill Nye and A. P. Burbank drew a crowded house 18. The audience were soon convinced that only one Bill Nye exists. Stetson's Uncle Tom's Cabin 23; good house.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Bill Nye Jan. 19; big business. The Power of the Press 23; full house, and 24 bids fair to be as large. Wilfred Clarke 25, 26; Agnes Herndon 30.

WISCONSIN.

OSHKOSH.—OPERA HOUSE: Gloriana was played in a creditable manner to a good house Jan. 17. Sam T. Jack's Forty Thieves 19; slim house.

JANESVILLE.—MYERS' OPERA HOUSE (Myers Brothers, managers): Salvini Jan. 19 pleased a large and fashionable audience. Davis' Uncle Tom's Cabin 23 drew the most people the Opera House ever held. Hundreds were turned away. The performance was without merit. Rosina Vokes 24 had a full house.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Charles H. Davis in Alvin Joslin Jan. 16 to a very slim house. Gloriana 21; big house.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Edith Ross Grand Scottish Concert co. opened Jan. 19 to a good house. The work of Miss Reade and James Lumsden is worthy of special mention; the rest of the co. is weak. Sam T. Jack's Forty Thieves co. 21 did not draw very well, there being too many counter attractions the same evening. Co. as a whole is fair; it counts among its members some of the cleverest specialty people I have ever seen.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Rhea as Josephine, Empress of the French, Jan. 18 drew a fairly good house at advanced prices. Gloriana, with Eleanor Merron in the title role, preceded by a curtain raiser, Out of the Storm, to a small house 20. George H. Farnum's Count Enitoff deserves mention. He is remembered as the Portuguese in A Knotty Affair. Rosina Vokes 25; O'Dowd's Neighbors 26.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Gloriana (special) was greeted Jan. 20 by a large and pleased audience. Helen Holland, of the co., is a Milwaukee girl. Her parents and a party of friends from this city came down and witnessed the performance.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. B. Macey, mgr.): San Bernardino, Cal., Feb. 2, San Diego 4, Los Angeles 7.
A FAIR REBEL (Edward R. Mawson, mgr.): New Orleans, La., Jan. 29-Feb. 4, Galveston, Tex., 6, 7, Austin 9, San Antonio 11, Fort Worth 13, 14, Dallas 15, 16, Dennison 17.
AGNES HERNDON (Joseph A. Jessel, mgr.): Charleston, W. Va., Jan. 30, Staunton 31.
ACROSS THE POTOMAC (Augustus Piton, mgr.): Brooklyn, N. Y., Jan. 30-Feb. 4, New York city 6-11, Newark, N. J., 13-18.
ALI BABA (David Henderson, mgr.): Pittsburg, Pa., Jan. 30-Feb. 4, Philadelphia 6-11, Boston, Mass., 13-18.
A FAIR REBEL (Bailey and Lamb, mgrs.): Jacksonville, Fla., Jan. 31-Feb. 1, Macon, Ga., 2, Columbus 3, Rome 4, Chattanooga, Tenn., 6, Knoxville 7, Asheville, N. C., 8.
ALEXANDER SALVINI (W. M. Wilkison, mgr.): Chicago, Ill., Jan. 22-Feb. 4.
ALVIN JOSLIN (Charles L. Davis, mgr.): Minneapolis, Minn., Jan. 30-Feb. 4, Pittsburg, Pa., 6-11.
ARIZONA JOE: New Haven, Conn., Jan. 30-Feb. 1, Baltimore, O., 6-11.
A. M. PALMER'S STOCK (H. Millard, acting mgr.): Boston, Mass., Dec. 26—indefinite.
ARISTOCRACY: New York city Nov. 14-Feb. 18.
A RAILROAD TICKET (Blaney and Gaites, mgrs.): Milwaukee, Wis., Jan. 29-Feb. 4, St. Paul Minn., 6-11, Minneapolis 13-18.
A BREEZY TIME (Edward J. Nugent, mgr.): Corry, Pa., Jan. 31, Meadville Feb. 1, Warren, O., 2, Akron 3, Canton 4, Mansfield 6, Newark 7, Upper Sandusky 8, Fostoria 9, Findlay 10, Delphos 11, Piqua 13, Greenville 14, Muncie, Ind., 15, Anderson 16, Kokomo 17, Frankfort 18.
A BUSY DAY (Harry Crandall and Max Zoellner, mgrs.): Baltimore, Md., Jan. 30-Feb. 4.
ALBA HEYWOOD (Edgewood Folks, O. W. Heywood, mgr.): Los Angeles, Cal., Jan. 30, 31, Santa Barbara Feb. 1, Ventura 2.
ANNIE PIXLEY (Robert Fulford, mgr.): Birmingham, Ala., Feb. 1, Selma 2, Columbus, Ga., 4.
A COLD DAY (Perkins D. Fisher, mgr.): Northeast, Pa., Jan. 31, Corry Feb. 1, Conneaut, O., 2, New Castle, Pa., 4.
BUCHANAN'S COMEDIANS: Lake City, Minn., Jan 30 Feb. 5, Hastings, Neb., 6-11, Hudson, Wis., 13-18.
BOTTOM OF THE SEA (W. A. Brady, mgr.): Joplin, Mo., Jan. 31, Springfield Feb. 1, Memphis, Tenn., 2-4.
BLACK CROOK: New York city Sept. 12—indefinite.
BLACK DETECTIVE (Daniel Shelby, mgr.): Lincoln, Neb., Jan. 30, 31, Council Bluffs, Ia., Feb. 1, Omaha, Neb., 2-4, Kansas City, Mo., 5-11, Carrollton 13, Moberly 14, Fort Madison 15, Rock Island, Ill., 17, Moline 18.
BABES IN THE WOOD: Boston, Mass., Nov. 7—indefinite.
BARREL OF MONEY (George H. Nicolai, mgr.): Lockport, N. Y., Jan. 31, Lyons, Feb. 1, Auburn 2, Rome 3, Albany 6-11.
BARRY AND FAY: Montreal, P. Q., Feb. 2-4.
BOBBY GAYLOR (William A. Brady, mgr.): Brooklyn, N. Y., Jan. 30-Feb. 4.
BOSTON COMEDY (H. Price Webber, mgr.): Calais, Me., Jan. 30-Feb. 4.
BANKER'S DAUGHTER (James F. Crossen, mgr.): Bellow's Falls, Vt., Jan. 31, Leominster, Mass., Feb. 1, Plymouth 3.
BALDWIN-NEVILLE (W. S. Baldwin, mgr.): Chattanooga, Tenn., Jan. 30-Feb. 4, Montgomery, Ala., 6-12.
CHARLES A. LODER: Huntington, W. Va., Jan. 31, Charleston Feb. 1, Middleport, O., 2, Nelsonville 3, Lancaster 4, Bellaire 6, Canal Dover 7, Uhrichsville 8, Massillon 9, Salem 10, Steubenville 11.
CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): Stockton, Cal., Jan. 31, Sacramento Feb. 1, Salt Lake City, U., 3, 4, Denver, Col., 6-10, New York city 23, indefinite.
CHARLES T. ELLIS: Atlantic City, N. J., Jan. 31, Camden Feb. 1, 2, Wilmington 3, 4, Hanover, Pa., 6, Lancaster 7, Altoona 9, Greensburg 10, McKeesport 11.
CHARLES A. GARDNER (Sidney R. Ellis, mgr.): Cumberland, Md., Jan. 31, McKeesport, Pa., Feb. 1, Steubenville, O., 2, Zanesville 3, Columbus 4, 5.
COUNTRY CIRCUS (No. 2, Jefferson, Klaw and Erlanger, mgrs.): Williamsburg, N. Y., Jan. 30-Feb. 4.
CHARLES B. HANFORD (Julius Cæsar): Muncie, Ind., Jan. 27, Frankfort Feb. 1, Lafayette 2, Lebanon 3, Crawfordsville 4, Danville, Ill., 6, Champaign 7, Mattoon 8, Kankakee 9, La Salle 10, Ottawa 11.
COUNTRY CIRCUS (No. 1, C. B. Jefferson, Klaw and Erlanger, managers): Rochester, N. Y., Jan. 30-Feb. 4.
CAPROLL JOHNSON: Boston, Mass., Jan. 30-Feb. 4.
COUNTY FAIR (Marie Bates): Battle Creek, Mich., Jan. 31, Ann Arbor Feb. 1, Adrian 2, Defiance, O., 3, Ft. Wayne, Ind., 4.
CLARA MORRIS (Edwin H. Price, mgr.): Chicago, Ill., Feb. 6-11.
CARRIE LOUIS (Howard Wall, mgr.): Belle Vernon, Pa., Jan. 30-Feb. 4, Wheeling, W. Va., 6-8, Barnesville, O., 9-11, Newark 13-18.
CHARLES TOWNSEND: Brockport, N. Y., Jan. 30-Feb. 4.
CHARITY BALL (Fred Dubois, acting mgr.): Memphis, Tenn., Jan. 30-Feb. 1, Pine Bluff, Ark., 2, Little Rock 3, Hot Springs 4, Fort Worth, Tex., 6, 7, Dallas 8, 9, Corsicana 10, Waco 11, San Antonio 12, Austin 14, Galveston 15, 16, Houston 17, 18.
CAROLYN GAGE (Kent Thomas, mgr.): Great Falls, Mont., Jan. 30, 31, Helena Feb. 1-2, Butte 3, 4, Granite 5, 6, Philipsburg 7, 8.
CRUISKEEN LAWN (W. A. Edwards, mgr.): Philadelphia, Pa., Jan. 30-Feb. 4, Hazleton, Pa., 5, Wilkesbarre 7, Scranton 8, Williamsport 9, Tyrone 10, Altoona 11, Pittsburg 13-18.
CLARENCE BENNETT: Washington, Pa., Jan. 30, 31, Monongahela City Feb. 1.
CRUST OF SOCIETY (John Stetson, mgr.): Chicago, Ill., Jan. 22-Feb. 4.
COLUMBIA THEATRE: Rochelle, Ill., Jan. 30-Feb. 4.
CLEMENCEAU CASE, Montreal, P. Q., Jan. 30-Feb. 4.
CHARLES DICKSON (Incog. George W. Lederer, Esqr.): Leadville, Col., Jan. 31, Aspen Feb. 1, Pueblo 2, 3, Colorado Springs 4, Topeka, Kans., 6, Lincoln, Neb., 7, Omaha 9-11, Council Bluffs, Ia., 13, St. Joseph, Mo., 14, Atchison, Kans., 15, Kansas City, Mo., 16-18.
DARTMOOR (J. H. Gilmour, mgr.): Ottawa, Ont., Feb. 1, Cobourg 2, Napanee 3, Brockville 4, Belleville 6, Hamilton 7, London 8.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Newport, R. I., Jan. 31, New Bedford, Mass., Feb. 1, Taunton 2, Fall River 3, Woonsocket, R. I., 4, Lowell, Mass., 6, Haverhill 7, Salem 8, Lawrence 9, Manchester, N. H., 10, Portsmouth 11.
DR. BILL (George W. Sammis, mgr.): Orangeburg, S. C., Jan. 31, Camden Feb. 1, Chester 2, Greenville 3, Anderson 4, Athens, Ga., 6, Americus 7, Albany 8, Thomasville 9, Tallahassee, Fla., 10, Pensacola 11, Mobile, Ala., 13, Tuscaloosa 14, Birmingham 15, 16, Montgomery 17, 18.
DEVIL'S MINE: Brooklyn, N. Y., Jan. 30-Feb. 4, Philadelphia, Pa., 6-11.
DANIEL SULLY: Williamsburg, N. Y., Jan. 30-Feb. 4.
DANGER SIGNAL (Edward J. Abram, mgr.): Zanesville, O., Jan. 30, 31, Springfield Feb. 1, Middletown 2, Dayton 3, 4, Hamilton 6, Muncie, Ind., 7, Anderson 8, Mattoon, Ill., 9, Centralia 10, Cairo 11, St. Louis, Mo., 12-18.
DENMAN THOMPSON (E. A. McFarland, mgr.): Philadelphia, Pa., Jan. 23-Feb. 4, Baltimore, Md., 6-11, Washington, D. C., 13-18.
DANGERS OF A GREAT CITY (Doré Davidson, mgr.): Nashville, Tenn., Jan. 30-Feb. 4.
DOWN THE SLOPE (Will E. Burton and co., mgrs.): Gouverneur, N. Y., Jan. 31, Ogdensburg Feb. 1, Philadelphia, 2, Camden, 3, Canastota 4, Oneida 6.
DAN A. KELLY: Latrobe, Pa., Jan. 31, Boutzdale Feb. 1, Philipsburg 2, Lebanon 3, Columbia 4.
ELEONORA DUSE (C. and T. Rosenfeld, managers): New York city Jan. 23-Feb. 18.
E. H. SOTHERN (H. E. Warner, acting mgr.): Baltimore, Md., Jan. 30-Feb. 4, Washington, D. C., 6-11.

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EIGHT BELLS (Thomas R. Ferry, acting mgr.): Detroit, Mich., Jan. 30-Feb. 4, Toledo, O., 6, 7, Muncie, Ind., 8, Frankfort 9, La Fayette 10, Bloomington, Ill., 11, Milwaukee, Wis., 12-15, Madison 16, Oshkosh 17, Eau Claire 18.

ERMIE ARIGO: St. Paul, Minn., Jan. 29-Feb. 4, Minneapolis 6-11, La Crosse, Wis., 12, Dubuque, Ia., 13, Davenport 14, Peoria Ill., 16, Streator 17, Joliet 18.

EUNICE GOODRICH: Kingfisher, Oklahoma, Jan. 31, Oklahoma Feb. 1-4, Purcell 6-8, Morinau 9-11, Guthrie 12-18.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Boston, Mass., Jan. 30-Feb. 4, Jersey City, N. J., 6-11, Youngstown, O., 12, Salem 13, Elyria 15, Fremont 16, Sandusky 17, Toledo 18.

E. S. WILLARD (A. M. Palmer, mgr.): Milwaukee, Wis., Jan. 30-Feb. 2.

EVANS AND HOEY (W. D. Mann, mgr.): Sioux City, Ia., Jan. 31-Feb. 1, Lincoln, Neb., 2, 3, Council Bluffs, Ia., 4, Omaha, Neb., 5-8, St. Joseph, Mo., 9, 10, Topeka, Kans., 11, Kansas City, Mo., 13-18.

ELDON COMEDIANS: Martinsburg, Md., Jan. 30-Feb. 4.

FRIENDS (Arthur A. Lotto, acting mgr.): Kansas City, Mo., Jan. 30-Feb. 4, Louisville, Ky., 6-8, Cincinnati, O., 13-18.

FANTASMA (Hanlon's, Edwin Warner, mgr.): Chicago, Ill., Jan. 30-Feb. 4.

FANNY DAVENPORT (Marcus Mayer, mgr.): Atlanta, Ga., Jan. 31-Feb. 2, New Orleans, La., 6-18.

FROST AND FANSHAWE (F. H. Frost, mgr.): Caro, Mich., Jan. 30-Feb. 1, Vassar 2-4.

FANNY RICE (George W. Purdy, mgr.): Salt Lake City, Utah, Jan. 31, Ogden Feb. 1, Rock Springs, Wyo., 2, Laramie 3, Cheyenne 4, Grand Island, Neb., 6, Hastings 7, Beatrice 8, Lincoln 9, 10, Sioux City, Ia., 11, Des Moines 13, Clear Rock Springs 14, Rock Island, Ill., 15, Dubuque 16, Rockford, Ill., 17, Elgin 18.

FAIRIES' WELL (W. H. Powers, mgr.): Omaha, Neb., Jan. 30-Feb. 4.

FLAG OF TRUCE (Walter Sanford, mgr.): Hoboken, N. J., Feb. 2-4.

FRANK MAYO: Vicksburg, Miss., Feb. 1, Jackson 2, Americus, Ga., 4, Albany 6, Jacksonville, Fla., 7, Palatka 8, Gainesville 9, Beala 10, Tampa 13, Bartow 14, Orlando 15, Sanford 16.

FAST MAIL (Southern, Lincoln J. Carter, mgr.) Altoona, Pa., Jan. 31, Johnstown Feb. 1, Greensburg 2, Uniontown 3, Mckeesport 4, Pittsburg 6-11, Washington 13, Cadiz, O., 14, Canal Dover 15, Coshocton 16, Circleville 17, Washington, C. H. 18.

FRANCESCA REDDING-HUGH STANTON (Hugh Stanton, mgr.): Bradford, Pa., Jan. 30-Feb. 4, Jamestown, N. Y., 6-11, Elmira 13-18.

FRANK DANIELS (W. W. Freeman, mgr.) St. Louis, Mo., Jan. 29-Feb. 4, Kansas City, 6-11, Denver, Col., 13-18.

FIRE PATROL (A. Y. Pearson, mgr.): Chicago, Ill., Jan. 25-Feb. 4.

FABIO ROMANI (Aiden Benedict, mgr.): Union City, Ind., Jan. 31, Wapakoneta, O., Feb. 1, Sandusky 2, Tiffin 3, Fostoria 4.

FITZSIMMONS' COMEDY: Kansas City, Mo., Jan. 30-Feb. 4.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Hannibal, Mo., Jan. 31, Quincy, Ill., Feb. 1, Keokuk, Ia., 2, Mt. Pleasant 3, Muscatine 4, Davenport 6, Galesburg, Ill., 7, Peoria 8, Bloomington 9, Joliet 10, Aurora 11, Chicago 12-18.

GUS WILLIAMS (George W. June, mgr.): Port Jervis, N. Y., Jan. 31, Poughkeepsie Feb. 1, Peekskill 2, Yonkers 3, Haverstraw 4, Newark, N. J., 6-11.

GERMAN LILLIPUTIANS (Rosenfeld Brothers, mgrs.): San Francisco, Cal., Jan. 28-Feb. 25.

GOOD OLD TIMES (Harry Bernard, mgr.): Hamilton, Ont., Jan. 30, St. Catharines Feb. 1, London 2, St. Thomas 3, Chatham 4, Port Huron, Mich., 6, Bay City 7, Saginaw 8, Lansing 9, Kalamazoo 10, 11, Chicago, Ill., 13-18.

GRAY AND STEPHENS (W. H. Stephens, mgr.): Fairfield, Ia., Jan. 31, Muscatine, Feb. 1, Davenport 2-4, Chicago, Ill., 5-11, Grand Rapids, Mich., 13-18.

GLEN-DA-LOUGH (W. H. Powers, mgr.): New York city Jan. 30—indefinite.

GEORGE C. STALEY (A Royal Pass, Harry Doel Parker, mgr.): Fostoria, O., Jan. 31, Mansfield Feb. 1, Akron 2, Youngstown 6, Beaver Falls 7, Oil City 8, Bradford 9, Horneilsville, N. Y., 10, Niagara Falls 11, Lockport 13.

GEM COMEDY: Utica, Mo., Jan. 31.

GREY MARE (Daniel Frohman, mgr.): Pittsburg, Pa., Jan. 30-Feb. 4.

GLORIANA (Charles Frohman, mgr.): New York city Jan. 30-Feb. 11.

GRIMES' CELLAR DOOR (J. B. Mackie): Pittsburg, Pa., Jan. 30-Feb. 4, Mckeesport 6, Salem, O., 7, Akron 8, Warren, Pa., 9, Newcastle 10, Youngstown, O., 11, Sharon, Pa., 13, Erie 14, Jamestown 15, Fredonia 16, Salamanca 17, Bradford 18.

GRISMER-DAVIES (W. A. Brady, mgr.): Richmond, Va., Jan. 30-Feb. 1.

HARRY LACY (Planter's Wife co., David M. Peyser, mgr.): Sedalia, Mo., Feb. 2, Quincy, Ill., 2, Peoria 3, Calumet's, Chicago 5-18.

HALLEN AND HART: Jersey City, N. J., Jan. 30-Feb. 4, Baltimore, Md., 6-11.

HUNTLEY COMEDY: Orange, Tex., Feb. 1, 2, Lake Charles, La., 3, 4, New Orleans 6-11, Mobile, Ala., 13-18.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Lansford, Pa., Jan. 31, Manch Chunk Feb. 1, Easton 2, Bethlehem 3, Pottstown 4, Harrisburg 6, Danville 7, Shamokin 8, Mahanoy City 9, Scranton 10, 11.

HARRY M. MARKHAM: Tamaqua, Pa., Jan. 30-Feb. 4.

HOSS AND HOSS (W. G. Smyth, mgr.): Johnstown, Pa., Jan. 31, Uniontown Feb. 1, Connelsville 2, Wheeling, W. Va., 3, 4, Hoboken, N. J., 6-11, Bangor, Me., 13, Augusta 14, Lewiston 15, 16, Portland 17, 18.

HELD IN SLAVERY (Walter N. Lawrence, manager): Conoes, N. Y., Jan. 31.

HETTIE BERNARD-CHASE (Charles W. Chase, mgr.): Huntingdon, Pa., Jan. 31.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): New York city Jan. 30-Feb. 4, Frankford Pa., 6, Chester 7, Easton 8, Pottstown 9, Manch Chunk 10, Pottsville 11.

HOLE IN THE GROUND (Hoyt and Thomas, mgrs.): Kansas City, Mo., Jan. 30-Feb. 4.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Dayton, O., Jan. 30-Feb. 4, Celina 6, Ada 7, Wapakaneta 8, Sidney 9, Piqua 10, 11, Columbus 12-18.

IRISH LOYALTY (Fred. A. Hodgson, mgr.): Nashua, N. H., Jan. 31, Lawrence, Mass., Feb. 1, Lowell 2.

JAMES A. REILLY: Cincinnati, O., Jan. 30-Feb. 4.

JOHN T. KELLY (George M. Welty, mgr.): Rochester, N. Y., Jan. 30-Feb. 1.

JUNIOR PARTNER (Charles Frohman, mgr.): Charleston, S. C., Feb. 1, Richmond, Va., 2.

JOSEPH MURPHY (John B. Corey, mgr.): Ottumwa, Ia., Jan. 31, Iowa City Feb. 1, Clinton 2, Rock Island 3, St. Louis, Mo., 6-11.

JAMES J. CORBETT (W. A. Brady, mgr.): St. Louis, Mo., Jan. 29-Feb. 4, Milwaukee, Wis., 5-11.

J. K. EMMETT: Chicago, Ill., Jan. 30-Feb. 4.

JENNIE HOLMAN: Huntsville, Tex., Jan. 30-Feb. 2, Rusk, 3, 4.

JARBEAU (Jeff. D. Bernstein, manager): Coldwater, Mich., Jan. 31, Jackson Feb. 1, Bay City 2, E. Saginaw 3, Port Huron 4, Detroit 6-11.

J. H. WALLICK (J. L. Ungerer, mgr.): Chicago, Ill., Jan. 22-Feb. 11.

JOHN L. SULLIVAN: Richmond, Ind., Jan. 31, Logansport Feb. 1, Detroit, Mich., 3-4, Milwaukee, Wis., 5-7, Joliet, Ill., 8, Aurora 9, Streator 10, Elgin 11, Chicago 12-23.

JANE (No. 1, Charles Frohman, mgr.): Washington, D. C., Jan. 30-Feb. 4.

JULIA MARLOWE (Fred. Stinson, mgr.): Philadelphia, Pa., Jan. 27-Feb. 4, Baltimore, Md., 6-11, Washington, D. C., 12-18.

JAMES T. POWERS (E. Rosenbaum, acting mgr.): Philadelphia, Pa., Jan. 30-Feb. 4.

JAMES O'NEILL (William F. Connor, mgr.): Dallas, Tex., Jan. 31-Feb. 1, Fort Worth 2, Corsicana 3, Waco 4, San Antonio 6, 7, Galveston 9, 10, New Orleans, La., 13-18.

JEFFREYS LEWIS (Arthur C. Aiston, mgr.): Mobile, Ala., Jan. 31-Feb. 1.

JOHN P. SHERIDAN: Kansas City, Mo., Jan. 30-Feb. 4.

JOHN DREW (Masked Ball, Charles Frohman, mgr.): Boston, Mass., Jan. 30-Feb. 4.

JOHN E. TOOLE: Wheeling, W. Va., Feb. 2-4.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Brattleboro, Vt. Jan. 31, Greenfield, Mass., Feb. 1, **JANE COOMBS**: Dutton, Mo., Jan. 31, Rich Hill Feb. 1, Nevada 2, Fort Scott, Kans., 3.

JESSIE MAE HALL (Mark E. Swan, mgr.): Effingham, Ill., Feb. 6-8.

KNOTTY AFFAIR (John C. Rice, mgr.): Providence, R. I., Jan. 30-Feb. 4.

KENTUCKY GIRL: New York city Jan. 30-Feb. 4, Brooklyn, E. D., 6-11.

KILLARNEY AND THE RHINE: Bellaire, O., Feb. 2, Marietta 3, Athens 6, Portsmouth 8, Ironton 9, Ashland, Ky., 10, Maysville, O., 11, Cincinnati 13-18.

KIDNAPPED (W. C. Anderson, mgr.): Buffalo, N. Y., Jan. 30-Feb. 4.

KENTUCKY COLONEL (Rankin and Bryton, mgrs.): Chicago, Ill., Jan. 29-Feb. 4.

KENDALL COMEDIANS (Edward Kendall, mgr.): Attleboro, Mass., Jan. 31, Taunton Feb. 1, So. Framingham 2, Marlboro 3, 4, Clinton 6, Winchendon 8, Peterboro, N. H., 9, Gardner, Mass., 10, Amherst 11.

KITTIE RHOADES: Corning, N. Y., Jan. 30-Feb. 4.

LIMITED MAIL (Elmer E. Vance, mgr.): Shamokin, Pa., Jan. 31.

LITTLE NUGGET: Greensburg, Pa., Jan. 31, Latrobe, Feb. 1, Indiana 2, Blairsville 3, Johnstown 4, Tyrone 6, Clearfield 7, Phillipsburg 8, Bellefonte 9, Lock Haven 10, Danville 11.

LITTLE TIPPETT (Duncan B. Harrison, mgr.): New York city Jan. 30-Feb. 4.

LOST PARADISE (Charles Frohman, mgr.): Newark, N. J., Jan. 30-Feb. 4, Elizabeth 6, Harrisburg, Pa., 7, Lancaster 8, Trenton, N. J., 9, Wilmington, Del., 10, Camden, N. J., 11, New York city 13-18.

LEWIS MORRISON (Edward J. Abram, mgr.): Springfield, Ill., Jan. 31, Peoria Feb. 1, Burlington, Ia., 2, Keokuk 3, Quincy, Ill., 4, Hannibal, Mo., 6, Jacksonville, Ill., 7, Alton 8, Belleville 9, Cairo 10, Murphysboro 11, St. Louis, Mo., 13-18.

LYCEUM THEATRE (Frohman's): New York city, Nov. 15—indefinite.

LILLIAN LEWIS (Lawrence Marston, mgr.): Birmingham, Ala., Jan. 30, 31, Columbus, Ga., Feb. 1, Brunswick 2, Savannah 3, Charleston, S. C., 4, Augusta, Ga., 6, 7, Atlanta 8, 9, Knoxville, Tenn., 10, Chattanooga 11, Memphis 13-15, Vicksburg, Miss., 16, Natchez 17.

LOST IN NEW YORK: Baltimore, Md., Jan. 30-Feb. 4.

LILLIAN TUCKER (C. C. Vaught, mgr.): Fowlerville, Mich., Jan. 30-Feb. 1, Brighton 2-4, Northville 6-8, Milford 9-11.

LYCEUM THEATRE (Sharpley's): Fayetteville, Ark., Jan. 30-Feb. 4, Bentonville 6-11, Eureka Springs, 13-18.

LADY BLARNEY (C. H. Greene, mgr.): Haverhill, Mass., Jan. 31.

LIGHT ON THE POINT: Jersey City, N. J., Jan. 30-Feb. 4.

LEW AND LOTTIE WALTERS: Fort Dodge, Ia., Jan. 31, Boone Feb. 1, Tama 2, Iowa Falls 3, Grundy Centre 4.

LORD ROONEY (James Fort, mgr.): Frankfort, Ind., Jan 31, Kokomo Feb. 1, Marion 2, Union City 3, Sidney, O., 4.

LARRY THE LORD (Henry Greenwall, mgr.): Dallas, Tex., Jan. 31, Bryan Feb. 1, Galveston 2, Houston 3, 4, New Orleans, La., 6-11, Mobile, Ala., 13, Montgomery 14, Anniston 15, Atlanta, Ga., 16, 17.

MCKENNA'S FLIRTATIONS (England): West Bromwich Jan. 30-Feb. 4, Wolverhampton 6-8.

MANOLA-MASON COMEDY (Wesley Sisson, mgr.): New York city Dec. 19—indefinite.

MY OFFICIAL WIFE (Frank W. Sanger, mgr.): New York city Jan. 23-Feb. 4.

MILTON NOBLES (J. Duke Murray, mgr.): Ashtabula, O., Jan. 31, Erie, Pa., Feb. 1, Batavia, N. Y., 2, Albion 3, Niagara Falls 4, Rochester 6-8.

MLLE RHEA (W. T. Loudoun, manager): Cincinnati, O., Jan. 30-Feb. 4, Chicago, Ill., 6-11.

MAVOURNEEN (Augustus Piton, mgr.): Pittsburg, Pa., Jan. 30-Feb. 4.

MERRY COBBLER (Bertram and Willard, mgrs.): New Castle, Pa., Jan. 31, New Lisbon, O., Feb. 1, E. Liverpool 2, Salineville 3, Uhrichsville 4, New Philadelphia 6, Orrville 7, Ashland 8, Shelby 9, Galion 10, Marion 11, Upper Sandusky 13, Ada 14, Kenton 15, Bellefontaine 17, Union City, Ind., 18.

MIDNIGHT ALARM (Charles H. Young, mgr.): New York city Jan. 26-Feb. 4.

MISS HELYETT (E. D. Price, acting mgr.): Baltimore, Md., Jan. 30-Feb. 4.

MR. WILKINSON'S WIDOWS (Charles Frohman, mgr.): St. Paul, Minn., Jan. 30-Feb. 1, Minneapolis 2.

MAY BRETONNE (George W. Hawley, mgr.) Circleville, O., Jan. 30-Feb. 4, Lancaster 6-11.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Toronto, Ont., Jan. 30-Feb. 4.

MCCARTHY'S MISHAPS: Syracuse, N. Y., Jan. 30-Feb. 1, Rochester 2-4, Toledo, O., 6-11, Cleveland, 13-18.

MME. MODJESKA (Frank L. Perley, mgr.): Baltimore, Md., Jan. 30-Feb. 4.

MINNA GALE-HAYNES: Washington, D. C., Jan. 30-Feb. 4.

MINNIE LESTER (George E. Mitchell, mgr.): Fulton, N. Y., Jan. 30-Feb. 4, Ogdensburg 6-11, Malone 13-18.

MASTER AND MAN (C. D. McCall, mgr.): Pittsburg, Pa., Jan. 30-Feb. 4, Washington, D. C., 6-11.

MRS. POTTER-KYRLE BELLEW (Ariel Barney, mgr.): Philadelphia, Pa., Jan. 23-Feb. 4.

MAUDE HILLMAN (W. G. Snelling, mgr.): Oneonta, N. Y., Feb. 2-4, Rondout 6-11, Coxsackie 13, 14, Hoosick Falls 16-18.

MORA-WILLIAMS (Fred. Williams, mgr.): Harrisburg, Pa., Jan. 30-Feb. 4.

MADELINE MERLI (Fred. Schwartz, mgr.): Texarkana, Tex., Jan. 31, La Porte, Ind., Feb. 2, Dowagiac, Mich., 3, Buchanan 4, Benton Harbor 6, Muskegon 6, Greenville 7, Ionia 8, Jackson 9, Lansing 10, Owosso 11, Grand Rapids 13-15, Coldwater 16, Ypsilanti 17, Ann Arbor 18.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Paducah, Ky., Jan. 30-Feb. 4, Hopkinsville 6-11.

MARIE HUBERT FROHMAN: Gustave Frohman, mgr.): Holyoke, Mass., Jan. 31, Westfield Feb. 1, Pittsfield 2, Gray, N. Y., 3, 4.

MR AND MRS. FRANKLIN: Athens, N. Y., Jan. 31, Hoosick Falls Feb. 1, Saratoga 2, Cambridge 3, Salem 4.

MABEL PAIGE (W. H. Mosely, mgr.): Orlando, Fla., Jan. 31, Kissimee Feb. 1, Bartow 2, Tampa 3.

MELVILLE SISTERS: Findlay, O., Jan. 30-Feb. 6.

MESSENGER FROM JARVIS SECTION (Spencer H. Cone, mgr.): Hoboken, N. J., Jan. 30-Feb. 1, Buffalo, N. Y., 6-11.

MR. AND MRS. SIDNEY DREW: Columbus, O., Jan. 29-Feb. 1, Springfield 2, 3, Newark 4, Zanesville 6, Wheeling, W. Va., 7, McKeesport, Pa., 8-11.

MME. JANAUSCHEK (Frank V. Hawley, mgr.) Montreal, P. Q., Feb. 1-13.

MR. POTTER OF TEXAS (McVicker and Robb, mgrs.): Paris, Ky., Jan. 31, Lexington Feb. 1, Louisville 2-4, Indianapolis, Ind., 6-8, Terre Haute 9, St. Louis, Ill., 10, Sedalia, Mo., 11, Kansas City 12-18.

NIOBE (Abbott and Teal, mgrs.): Boston, Mass., 23-Feb. 4.

NOSS JOLLITY (H. Noss, mgr.): Eustis, Fla., Jan. 31, Leesburg Feb. 1, Ocala 2, Gainsville 3, Lake City 4, Tallahassee 6, Quincy 7, Apalachicola 9, 10, Bainbridge, Ga., 13, Thomasville 14, Quitman 15, Valdosta 16, Macon 17, Griffin 18.

NINETY DAYS (Charles Frohman, mgr.): New York city Jan. 30—indefinite.

NAT C. GOODWIN (George J. Appleton, mgr.): Chicago, Ill., Jan. 24-Feb. 11.

NATURAL GAS (Sam P. Cox, mgr.): Baltimore, Md., Jan. 30-Feb. 4, Boston, Mass., 6-11.

NUTMEG MATCH (Sol. Litt, acting mgr.): Pittsburg, Pa., Jan. 30-Feb. 4, Providence, R. I., 6-11, New York city 13—indefinite.

NEWTON BEERS: Salem, Mass., Jan. 30, Brockton Feb. 1, Chelsea 2, Exeter, N. H., 3, Haverhill, Mass., 4, New Bedford 6, Newport, R. I., 7, Taunton, Mass., 8.

N. S. WOOD: Louisville, Ky., Jan. 30-Feb. 4.

NORTHERN LIGHTS: Fifield, Wis., Jan. 31-Feb. 1, Phillips 2-4.

NORA MACHREE (Sidney R. Ellis, mgr.): Chicago, Ill., Jan. 30-Feb. 4.

NELLIE MCHENRY (A. J. Spencer, mgr.): Williamsport, Pa., Jan. 31, Scranton Feb. 1, Wilkesbarre 2, Hazleton 3, Trenton, N. J., 4, Brooklyn, N. Y., 6-11, New York city 13-18.

ONLY A FARMER'S DAUGHTER Jean Voorhees, mgr.): Edina, Mo., Jan. 30, 31, Mt. Pleasant, Ia., Feb. 1, Fairfield 2, Ottumwa 3, 4, Oscaloosa 6, 7, Grinnell 8, Marshalltown 9, 10, Iowa City 13, Muscatine 14, Moline 15, Clinton 16, Dubuque 18.

OLD HOMESTEAD (E. A. McFarland, mgr.): Oakland, Cal., 30-Feb. 4, Santa Rosa 6, Stockton 7, 8, Sacramento 9, 10, Marysville 11, Portland, Ore., 13-18.

ONE OF THE BRAVEST New York city Jan. 30-Feb. 4, Philadelphia, Pa., 6-11.

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OUR IRISH VISITORS (W. J. Benedict, mgr.): New York city Jan. 30-Feb. 4.
OLIVER BYRON (J. P. Johnson, mgr.): Cincinnati, O., Jan. 29-Feb. 4, Cleveland, O., 6-11, Chicago, Ill., 13-18.
OUR MARRIED MEN (Clark and Williams, mgrs.): Sedalia, Mo., Jan. 31, Clinton Feb. 1, Springfield 2, Pierce City 3, Fort Smith, Ark., 4, Fayetteville 6, Neosho, Mo., 7, Webb City 8, Parsons, Kan., 9, Joplin, Mo., 10, Pittsburg, Kan., 11, Ft. Scott 13, Garnett 14.
OLE OLSON (Ed. R. Salter, mgr.): New Bedford, Mass., Jan 31, Worcester Feb. 3, 4, Holyoke 6, Springfield 7, New Haven, Conn., 9-11.
OLE OLSON (Clay Lambert, mgr.): Trinidad, Col., Jan. 31, Las Vegas, N. Mex., Feb. 1, Albuquerque 2, Socarro 3, El Paso, Tex., 4, Silver City, N. Mex., 6, Deming 7, Tombstone, Ariz., 8, Tucson 10, Phoenix 11, San Bernardino, Cal., 13.
O'DOWD'S NEIGHBORS (Eugene Wellington, mgr.): Chicago, Ill., Jan. 29-Feb. 4.
OLD JED PROUTY: Bridgeport, Conn., Jan. 31, Berlin Feb. 1, Waterbury 2, Middletown 3, Boston, Mass., 6-11.
PECK'S BAD BOY: Napa, Cal., Jan. 31, Oroville Feb. 1, Marysville 2, Chico 3.
PAY TRAIN (Dittmar Brothers, mgrs.): Kansas City, Mo., Jan. 29-Feb. 4, Joplin 6, Galena 7, Springfield 8, Memphis, Tenn., 9-11, Nashville 13-18.
POWER OF THE PRESS (Philip Simmonds, acting mgr.): Evansville, Ind., Jan. 30, 31, Nashville, Tenn. 1, 2, Memphis 3, 4, Hannibal, Mo., 6, Keokuk, Ia., 7, Burlington 8, Rock Island, Ill., 9, Des Moines, Ia., 10, 11, Omaha, Neb., 13-15, Lincoln 16, 17, Sioux City, Ia., 18.
PRODIGAL FATHER (Jefferson, Klaw and Erlanger, mgrs.): Chicago, Ill., Jan. 30-Feb. 4, Philadelphia, Pa., 6-11.
POLLO & BROTHERS: Chicago, Ill., Jan. 30-Feb. 4.
PAUL KAUVAR: Akron, O., Jan. 31, Mansfield Feb. 1, Wooster 2, Canton 3, Salem 4, Alliance 6, Youngstown 7, Ashtabula 8, Cleveland 9-11.
POLICE PATROL: Washington, D. C., Feb. 6-11.
PAIR OF KIDS (Ezra Kendall, mgr.): Louisville, Ky., Jan. 30-Feb. 4.
PATTI ROSA (W. O. Wheeler, mgr.): Columbia, S. C., Jan. 31, Augusta, Ga., Feb. 1, Athens 2, Atlanta 3, 4, Rome 6, Gadsden, Ala., 7, Talledega 8, Anniston 9, Birmingham 10, 11, Montgomery 13, Pensacola, Fla., 14, Mobile, Ala., 15, 16, Meriden, Miss., 17, Selma, Ala., 18.
PULSE OF NEW YORK (C. N. Bertram, manager): Philadelphia, Pa., Jan. 30-Feb. 4.
PETE BAKER (Wilbur Harlan, mgr.): Parkersburg, W. Va., Feb. 1, Wheeling 2, McKeesport, Pa., 3, Rochester 4, Greensburg 6, Altoona 7, Irwin 8, Huntingdon 9, Harrisburg 10, Lancaster 11.
POWER OF GOLD (Walter Sanford, mgr.): Montreal, P. Q., Jan. 30-Feb. 4, Toronto, Ont., 6-11, Buffalo, N. Y., 13-18.
RUNAWAY WIFE (Louise Aydelle): Newburyport, Mass., Jan. 31, Athol Feb. 1, Clinton 2, Northampton 3, Keene, N. H., 4.
ROLAND REED (E. B. Jack, mgr.): Cincinnati, O., Jan. 29-Feb. 4.
R. D. MACLEAN-MARIE PRESCOTT (F. H. Bowly, mgr.): Grand Rapids, Mich., Jan. 30, 31, Ionia Feb. 1, Ypsilanti 2, Ann Arbor 3, Jackson 4, Battle Creek 6, South Bend, Ind., 7, South Chicago, Ill., 8, Elgin 9, Rockford 10, Janesville, Wis., 11, Madison 12, 13, Oshkosh 14.
RAMSAY MORRIS COMEDY: Columbus, O., Jan. 30-Feb. 1, Indianapolis, Ind., 2-4, Springfield, Ill., 6, 7, Lexington, Ky., 8, Louisville 9-11.
RIP VAN WINKLE (Barney and McGowen, mgrs.): Jerseyville, Ill., Jan. 31, Carlinville 2, Mattoon 3, Sullivan 4, Charleston 6, Paris, Ky., 7.
ROSE COGHLAN (John T. Sullivan, mgr.): St. Louis, Mo., Jan. 30-Feb. 4.
ROSINA VOKES (Clarence Fleming, mgr.): Minneapolis, Minn., Jan. 30-Feb. 1, St. Paul 2-4, Milwaukee, Wis., 6-11, Chicago, Ill., 13-25.
ROBERT DOWNING (Will McConnell, mgr.): Macon, Ga., Jan. 30, 31, Americus Feb. 1, Thomasville 2, Jacksonville, Fla., 3, Brunswick, Ga., 4, Savannah 6, 7, Charleston, S. C., 8, 9, Augusta, Ga., 10, Columbus 11, Wilmington, N. C., 13, 14, Danville, Va., 15, Lynchburg 16, Richmond 17, 18.
ROYCE AND LANSING: Maryville, Kans., Feb. 1, Seneca 2, Holton 3, Manhattan 4.
SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Bassentorder, mgr.): Elizabeth, N. J., Jan. 31, Shenandoah, Pa., Feb. 1, Mahanoy City 2, Reading 3, 4, Mauch Chunk 6, Allentown 7, Hazleton 8, Wilkesbarre 9, Scranton 10, Sunbury 11, Williamsport 13, Philipsburg 14, Houtzdale 15, Altoona 16, Johnstown 17, McKeesport 18.
SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Buffalo, N. Y., Jan. 30-Feb. 4, Philadelphia, Pa., 6-11, Baltimore, Md., 13-18.
SPIDER AND THE FLY (Western, Josh E. Ogden, acting mgr.) Marion, O., Jan. 31, Anderson, Ind., Feb. 1, Columbus 2, Terre Haute 3, Indianapolis 4, Elkhart 6, Kalamazoo, Mich., 7, Muskegon 8, Grand Rapids 9, East Saginaw 10, Bay City 11, Detroit 13-18.
SOCIETY FAD (John H. Russell, mgr.): New York city Dec. 5-indefinite.
SPOONER DRAMATIC (F. E. Spooner, mgr.): Ottumwa, Ia., Jan. 30-Feb. 4, Fairfield 6-11.
STILL ALARM (Joseph Arthur, mgr.): Providence, R. I., Jan. 30-Feb. 4, Brooklyn, N. Y., 6-11, Port Jervis 13, Middletown 14, Poughkeepsie 15, Yonkers 16, Paterson, N. J., 17, 18.
STOCKWELL THEATRE STOCK: San Francisco, Cal., Jan. 23—indefinite.
SHADOWS OF A GREAT CITY: Toledo, O., Jan. 30-Feb. 4, Cincinnati 6-11.
SPERRY (Edwin Warner, mgr.): Pittsburg, Pa., Jan. 30-Feb. 4.
STUART ROBSON (W. R. Havden, mgr.): Detroit, Mich., Jan. 31-Feb. 2.
STANDARD DRAMATIC (Fay's): Pottsville, Pa., Jan. 26-Feb. 11.
SPOONER COMEDY (B. S. Spooner, mgr.): Topeka, Kans., Jan 30-Feb. 4, Council Bluffs, Ia., 6-11, Atlantic 13-18.
SURRENDER (Charles Frohman, mgr.): Philadelphia, Pa., Jan. 23-Feb. 4, Buffalo, N. Y., 6-11.
SILVER KING (Carl A. Haswin, mgr.): Canton, O., Jan. 31, Akron Feb. 1, Lima 2, Fort Wayne, Ind., 3, Kankakee, Ill., 4, Chicago 5-11, Elgin 13, Rockford 14, La Salle 15, Ottawa 16, Aurora 17.
SI PLUNKARD (J. C. Lewis, mgr.): Beatrice, Neb., Jan. 31, Hiawatha, Kans., Feb. 1, St. Joseph, Mo., 3-4, Seneca, Kans., 6, Horton 7, Holton 8, Topeka 9-11, Manhattan 13.
STRANGE FAMILY: Cincinnati, O., Jan. 30-Feb. 4.
SOUTH BEFORE THE WAR (Whallen and Martell, mgrs.): Rochester, N. Y., Jan. 30-Feb. 4.
SIDE TRACKED (Walters and Rawson, mgrs.) Peru, Ind., Jan. 31, Logansport Feb. 3, Valparaiso 4, Goshen 7, South Bend 8, Battle Creek, Mich. 9, Jackson 10, Ann Arbor 11.
ST. FELIX SISTERS: Winona, Miss., Jan. 31, Canton Feb. 1, Hazlehurst 2, Summit 3, Wessau 4, Jackson 5, Vazoo City 6, Lexington 7, Greenwood 8, Leland 9, Arkansas City, Ark., 11, Vicksburg, Miss., 12, Port Gibson 14, Natchez 15, Bayou Sara, La., 16, Donaldsonville 17, St. Charles 18.
SAWTELLE DRAMATIC: Goshen, N. Y., Jan. 30-Feb. 4.
SPAN OF LIFE (H. S. Taylor, mgr.): New York city Jan. 30-Feb. 4.
TWO SISTERS (George W. Rver, mgr.): St. Louis, Mo., Jan. 29-Feb. 4, Peoria, Ill., 7, Canton 8, Galesburg 9, Davenport, Ia., 10, Racine, Wis., 11, Milwaukee 13-18.
THE STOWAWAY (Litt and Davis, mgrs.): Detroit, Mich., Jan. 30-Feb. 4, Chatham, Can., 6, London 7, Hamilton 8, Toronto 9-11, Peterborough 13, Belleville 14, Kingston 15, Ogdensburg, N. Y., 16, Ottawa, Can., 17, 18.
THE ENSIGN (Litt and Davis, mgrs.): Scranton Pa., Jan. 30, 31, Wilkesbarre Feb. 1, Williamsburg 2, Pottsville 3, Lancaster 4, Johnstown 6, Canton, O., 7, Lima 8, Fort Wayne, Ind., 9, 10, Springfield, Ill., 11, St. Louis, Mo., 13-18.
THE WORLD AGAINST HER (Sam B. Villa, mgr.): Chicago, Ill., Jan. 29-Feb. 4.
THOMAS W. KEENE (W. F. Dickson, mgr.): Hamilton, Ont., Jan. 31, St. Catharines Feb. 1, Buffalo, N. Y., 2-4, Pittsburg, Pa., 6-11, Youngstown, O., 13, Corning, N. Y., 17, Binghamton 18.
TRIP TO CHINATOWN: New York city—indefinite.
TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9—indefinite.
THE GIRL I LEFT BEHIND ME: (Chas. Frohman, mgr.): New York city Jan. 23—indefinite.
THE PRESIDENT: Kent, O., Feb. 8, Ravenna 9, Wellsville 11, McKeesport, Pa., 13, Monongahela City 14, Scottdale 15, Greensburg 16, Latrobe 17, Johnstown 18.
THE DAZZLER (Cosgrove and Grant, mgrs.): Brooklyn, N. Y., Jan. 30-Feb. 4.
TUXEDO (George Thatcher, mgr.): Janesville, Wis., Jan. 31, La Crosse Feb. 2, Eau Claire 3, Stillwater, Minn., 4, St. Paul 6-8, Minneapolis 9-11.
THE SMUGGLER: Philadelphia, Pa., Jan. 30-Feb. 4.
TONY FARRELL (C. E. Callahan, manager): Oneonta, N. Y., Jan. 31, Albany Feb. 1, Troy 2-4, Catskill 7, Poughkeepsie 8, Athens 9, Coxsackie 10, Matteawan 11, Frankfort, Pa., 13, Chester 14.
THE OPERATOR (E. B. Ludlow, manager): Lewiston, Me., Jan. 30, 31, Bath Feb. 1, Portland 2, Augusta 3, Bangor 4, Dover, N. H., 6, Portsmouth 7, Exeter 8, Amesbury, Mass., 9, Lowell 10, 11, Boston 13-18.
THE HUSTLER (William T. Keough, mgr.): Philadelphia, Pa., Jan 30-Feb. 4, New York city 6-11, Paterson, N. J., 13, Allentown, Pa., 14, Middletown, N. Y., 15, Newark, N. J., 16-18.
THE SCOUT (A. M. Pearson, mgr.): Newark, N. J., Jan 30-Feb. 4.
THE OUTSIDER: New York city Jan. 30-Feb. 11.
TWO OLD CRONIES (Wills): Fort Madison, Ia., Jan. 31, Monmouth, Ill., Feb. 1, Moline 4.
THE DAGO (F. O. Singer, mgr.): Cincinnati, O., Jan. 30-Feb. 4, Columbus 6-8, Circleville 9, Lancaster 11, Dayton 13-15, Wheeling, W. Va., 16-18.
THOMAS E. SHEA (Thomas E. Shea, mgr.): Indianapolis, Ind., Jan. 30-Feb. 4, Nashville, Tenn., 6-11, Louisville, Ky., 13-18.
ULLIE AKERSTROM (Gus Bernard, mgr.): Bangor, Me., Jan. 30-Feb. 1, Lewiston 2-4, Portland 6-8, Haverhill, Mass., 9-11, Manchester, N. H., 13-15, Lawrence, Mass., 16-18.
UNDER THE LION'S PAW (George B. Peck, mgr.): Ilion, N.Y., Jan. 31, Little Falls Feb. 1, Gloversville 2, Amsterdam 3, Cohoes 4, Glens Falls 6, Saratoga 7, Schenectady 8, Huntington 9, Newburg 10, Matteawan 11, New York city 13-18.
UNCLE TOM'S CABIN (Russell and Christie's): Mt. Gilead, O., Jan. 31, Marion Feb. 1.
UNCLE TOM'S CABIN (Sutton): Red Bluff, Cal., Jan. 31, Chico Feb. 1, Gridley 2, Marysville 4.
W. H. CRANE (Joseph Brooks, mgr.): New York city Jan. 30—indefinite.
WADE-LEROYLE (F. P. Prescott, mgr.): St. James, Minn., Jan. 31-Feb. 1, Mankato 2-4.
WILSON BARRETT: Washington, D. C., Jan. 30-Feb. 4.
WILFRED CLARKE: Maysville, Ky., Jan. 31, Mt. Sterling Feb. 1, Louisville 2-4, New Albany, Ind., 6, Princeton 7, Owensboro, Ky., 8, Russellville 9, Columbia, Tenn., 10, Huntsville, Ala., 11, Rome, Ga., 14, Griffin 15, Macon 16, Augusta 17, Laurens, S. C., 18.
WHITE SQUADRON (A. Y. Pearson, mgr.): Philadelphia, Pa., Jan. 30-Feb. 4.
WAIFS OF NEW YORK (Harry Williams, mgr.): Williamsburg, N. Y., Jan. 30-Feb. 4.
WIDOW MURPHY'S GOAT (H. Brooks Hooper, mgr.): Russellville, Ky., Jan. 31, Clarksville, Tenn., Feb. 1, Hopkinsville, Ky., 2, Princeton 3, Centralia, Ill., 4.
WARDE-JAMES (Robert Brower, mgr.): St. Paul, Minn., Jan. 30-Feb. 1, Minneapolis 2-4, Helena, Ark., 7, 8, Butte, Mont., 9-11, Spokane, Wash., 13, 14, Tacoma 15, 16, Seattle 17, 18.
WAITE COMEDY: York, Pa., Jan. 30-Feb. 11, Altoona 13-18.
WHITE SLAVE (Harry Kennedy, manager): Buffalo, N. Y., Jan. 30-Feb. 4, Philadelphia, Pa., 6-11.
WHITE AND DOLAN'S COMEDIANS: Troy, N. Y., Jan. 30-Feb. 4.
YON YONSON (John Hogarty, mgr.): Bloomington, Ill., Jan. 31, Springfield Feb. 1, Jacksonville 2, Hannibal, Mo., 3, E. St. Louis 4, St. Louis, Mo., 6-11, Pittsburg, Pa., 13-18.
ZEB THE CLODHOPPER (Young and Kauffman, mgrs.): Portsmouth, O., Jan. 31, Ironton Feb. 1, Huntington, W. Va. 2, Montgomery 3, Charleston 4.

OPERA AND CONCERT.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Brooklyn, N. Y., Jan. 30-Feb. 4, Chicago, Ill., 6-18.
CORINNE OPERA BURLESQUE (Jennie Kimball, mgr.): Cleveland, O., Jan. 30-Feb. 4.
DUFF OPERA: Montreal, P. Q., Jan. 30-Feb. 4.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Cincinnati, O., Jan. 30-Feb. 4.
DIGBY BELL OPERA (J. H. Palser, manager): Ottawa, Ont., Jan. 30, 31, Brockville Feb. 1, Kingston 2, Belleville 3, St. Catharines 4, Hamilton 6, London 7, 8, Woodstock 9, Brantford 10, Toronto 11-18.
DESHON OPERA: Knoxville, Tenn., Jan. 30-Feb. 4.
FENCING MASTER (J. M. Hill, mgr.): New York city Nov. 14-Feb. 25.
FRANCIS WILSON COMIC OPERA (A. H. Canby, mgr.): Boston, Mass., Jan. 23-Feb. 18.
FERENCZY OPERA: New York city Jan. 9-Feb. 18.
GEO. A. BAKER OPERA: Lynn, Mass., Jan. 30-Feb. 4, Fall River 6-11, Newport, R. I., 13-18.
HAMMERSTEIN'S ENGLISH OPERA: New York city Jan. 23—indefinite.
HENRY E. DIXEY OPERA: Amesbury, Mass., Feb. 1, Haverhill 2, Concord, N. H., 3, Manchester 4.
JULES GRAU OPERA: Hot Springs, Ark., Jan. 30-Feb. 4, Little Rock 6-11, Memphis, Tenn., 12-18.
KATHERINE GERMAINE OPERA: St. Johns, N. B., Jan. 16—indefinite.
LILLIAN RUSSELL OPERA (T. Henry French, mgr.): New York city Dec. 26—indefinite.
MCGIBNEY FAMILY CONCERT: Salisbury, N. C., Feb. 1, Greensboro 2, Raleigh 3, Winston 4, Newbern 5.
NASHVILLE STUDENTS: Peoria, Ill., Jan. 30-Feb. 4.
OUTDE MUSIN: (R. E. Johnston, manager): Fort Wayne, Ind., Jan. 31, Auburn Feb. 1, Xenia, O., 2, Richmond, Ind., 3, Oxford, O., 4, Cincinnati 5, Martinsville, Ind., 6, Indianapolis 7, Greenwood 8, Newark, O., 9.
PAULINE HALL OPERA CO. (George B. McLellan, manager): St. Joseph, Mo., Jan. 31, Lincoln, Neb., Feb. 1, Sioux City, Ia., 2, Omaha, Neb., 3, 4, Des Moines, Ia., 6, Burlington 7, Lafayette, Ind., 8, South Bend 9, 10.
RENARD LYRIC ARTISTS (F. W. Renard, manager): Sioux City, Ia., Jan. 31, Omaha, Neb., Feb. 1, Lincoln 2, Fremont 3, Essex Station, Ia., 4-6, Marysville, Mo., 7, Chillicothe 8, Carrollton 9, Kansas City 10, 11, Ottawa, Kans., 13, Osage 14.
ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Galesburg, Ill., Jan 31, Canton Feb. 1, Peoria 2, Bloomington 3, Decatur 4, Springfield 6, Quincy 7, Hannibal, Mo., 8, Alton, Ill., 9, Jeffersonville, Mo., 10, Ft. Scott, Kans., 11.
REMENYI CONCERT: Toledo, O., Jan. 31, Cleveland Feb. 1, Akron 3, Buffalo, N. Y., 4, Hortonville 6, Williamton, Pa., 7, Pottsville 8, Philadelphia 9.
SCHUBERT SYMPHONY CLUB: Salem, Ill., Jan. 31.
TAR AND TARTAR (C. B. Mullaly, mgr.): New Orleans, La., Jan. 29-Feb. 4, Mobile, Ala., 7, Meridian, Miss., 8, Selma, Ala., 9, Columbus, Ga., 10, Macon 11, Jacksonville, Fla., 13, 14, Savannah, Ga., 15, 16, Charleston, S. C., 17, 18.
WILBUR OPERA: Springfield, Mass., Jan. 30-Feb. 4.
WASHINGTON-RAMSEY CONCERT: Collingwood Can., Feb. 1, Barrie 2, Stayner 3, Exeter 4, Owen Sound 6, Mimico 7, Brussells 9, Port Hope 13, Milbrook 14, Lindsay 15, Sunderland 16, Stauffville 17.

VARIETY AND BURLESQUE.

ADA DIXON: Allegheny, Pa., Jan. 23-Feb. 4.
BOSTON NOVELTY (H. A. Hart, mgr.): Indianapolis, Ind., Jan. 30-Feb. 4.
BOB LESLIE NOVELTY: Mt. Vernon, Ill., Feb. 1.
CITY SPORTS BURLESQUE: Providence, R. I., Jan. 30-Feb. 4, Reading, Pa., 6, Wilmington, Del., 7, Cumberland, Md., 8, East Liverpool, O., 9, Canton 10, Tiffin 11, Chicago, Ill., 13-18.
CITY CLUB BURLESQUE (T. E. Miaco, mgr.): Baltimore, Md., Jan 30-Feb. 4.
CREOLE BURLESQUE (Sam T. Jack, manager): Chicago, Ill., Jan. 29-Feb. 18.
FAY FOSTER BURLESQUE: Philadelphia, Pa., Jan. 23-Feb. 4.
GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): St. Louis, Mo., Jan. 30-Feb. 4, Chicago, Ill., 6-11, Cleveland, O., 13-18.
GEORGE DIXON SPECIALTY: New York city Jan. 30-Feb. 4.
GUS HILL NOVELTIES: Philadelphia, Pa., Jan. 30-Feb. 4, Washington, D. C., 6-11, Philadelphia, Pa., 13-18.
HARRY WILLIAMS' OWN: Brooklyn, N. Y., Jan. 30-Feb. 4.
HARRY WILLIAMS' METEORS (Harry W. Williams, mgr.): Brooklyn, N. Y., Jan. 30-Feb. 4.
HOWARD ATHENÆUM (John D. Hopkins, mgr.): Louisville, Ky., Jan. 30-Feb. 1, Lexington 2, Columbus, O., 3.
IRWIN BROTHERS SPECIALTY: Chicago, Ill., Jan. 29-Feb. 4.
LIDA GARDNER: Philadelphia, Pa., Jan 30-Feb. 4.
LONDON GAIETY GIRLS: New York city Jan. 23-Feb.
LENTON SPECIALTY: Williamsburg, N. Y., Jan. 30-Feb. 4.
LILY CLAY: Cincinnati, O., Jan. 29-Feb. 4.
MAY HOWARD BURLESQUE (T. E. Miaco, mgr.): Cleveland, O., Jan. 30-Feb. 4.
MARIE SANGER: Boston, Mass., Jan. 30-Feb. 11, Paterson, N. J., 13-18.
NIGHT OWLS BURLESQUE (Robt. Manchester, mgr.): Paterson, N. J., Jan. 30-Feb. 4.
NIBBES' BURLESQUE: Newburg, N. Y., Feb. 1.
REILLY AND WOODS: Toronto, Ont., Jan. 29-Feb. 4.
RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): Washington, D. C., Jan. 30-Feb. 4, Baltimore, Md., 6-11.
ROSE HILL FOLLY (Rice and Barton, mgrs.): Grand Rapids, Mich., Jan. 30-Feb. 4.
SAM DEVERE: Newark, N. J., Jan. 30-Feb. 4, Williamsburg, N. Y., 6-11, Pittsburg, Pa., 13-18.
SEFTON AND WATSON: Baltimore, Md., Jan. 30-Feb. 4.
TONY PASTOR: New York city Oct. 31—indefinite.
TRANS-OCEANIC SPECIALTY (John D. Hopkins, mgr.): Chicago, Ill., Jan. 30-Feb. 4.
VICTOR VAUDEVILLE: Milwaukee, Wis., Jan. 30-Feb. 4.
WEBER AND FIELDS' VARIETY (C. F. Cromwell, mgr.): Pittsburg, Pa., Jan. 30-Feb. 4, Cincinnati, O., 6-11, Chicago, Ill., 13-18.

MINSTRELS.

CLEVELAND (W. S. Cleveland, mgr.): Selma, Ala., Jan 31.
GUY BROTHERS: Cadiz, O., Feb. 3.
GORMAN: Warren, Pa., Jan. 31, Buffalo, N. Y., Feb. 1, 2, Niagara 3, Lockport 4.
LEW DOCKSTADER: New York city Jan. 30-Feb. 4.
MCCABE AND YOUNG: Sioux Falls, S. D., Feb. 4.
PRIMROSE AND WEST (D. W. Truss, mgr.): Camden, N. J., Jan. 31, Richmond, Va., Feb. 4.
SWEENEY, ALVIDO AND GOETZE: Greenville, O., Feb. 1, Richmond 2, Anderson 3.
VREELAND: Akron, O., Jan. 31.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Abilene, Kans., Jan. 30, 31, McPherson Feb. 1, 2, Hutchinson 3, 4.
BARTHOLOMEW'S EQUINES (James Albert, mgr.): Fitchburg, Mass., Jan. 30-Feb. 1, Waltham 2-4, Worcester 6-8, Willimantic, Conn., 9-11, New London 13-15, Meriden 16-18.
COTTON'S DONKEY CIRCUS: New York city Jan. 9-Feb. 18.
EDWARD MARO (Magician): South Bend, Ind., Jan. 31, Green Bay, Mich., Feb. 1, Michigan City, Ind., 2, Rensellaer 3, Goodland 4.
ELI PERKINS (Lectures): Springfield, Mo., Jan. 31, Danville, Ky., Feb. 2, Plain City, O., 4, Elmore 6, Albion, Mich., 7, St. Clair 8, Salamanca, N. Y., 10.
HENRY PINCUS CIRCUS: Philadelphia, Pa., Dec. 5—indefinite.
HERBERT L. FLINT (Mesmerist, L. J. Meacham, mgr.): Des Moines, Ia., Jan. 30-Feb. 4.
LIEUT. PEARY, U. S. NAVY: Flushing, N. Y., Jan. 31, New Haven, Conn., Feb. 1, Northampton, Mass., 2.
PROF. CARPENTER: New Orleans, La., Jan. 30-Feb. 4, Mobile, Ala., 6-11.
PROF. HERRMANN: Bay City, Mich., Jan. 31, Lansing Feb. 1, Milwaukee, Wis., 2-5.
PROF. KELLAR: Pottstown, Pa., Jan. 31, Mahanoy City Feb. 1, Gloversville 2, Bloomsburg 3, Danville 4, Milton 6, Lockhaven 7, Altoona 8, Houtzdale 9, Philipsburg 10, Huntingdon 11.
W. C. COUP: Philadelphia, Pa., Jan. 16-28.

CANADA.

LONDON.—THE GRAND (A. E. Roote, manager): Husband and Wife proved very amusing to a fair-sized audience Jan. 24. Alice Vincent, who has taken Mrs. Boucicault's place in the leading role, established herself a favorite both by her clever acting and pleasing manner. This co. opens the New Opera House at Woodstock, Ont., 27, 28.—ITEM: The Whitney circuit, which includes the Grand, is to be augmented by the addition of a number of theatres now under consideration, and London will then be favored with an increased number of attractions.

ST. CATHARINES.—GRAND OPERA HOUSE (H. J. Hunt, manager): Barry and Fay in McKenna's Flirtation Jan. 23; big business. Washington-Ramsey Concert co. concertized to a small but enthusiastic audience. Miss Washington is a very talented elocutionist from London, England, and at present touring the Canadian circuit with Mr. W. E. Ramsay, humorist, Mrs. Lena Ramsay, pianist, and Bedford Campbell, banjoist.—GOSSIP: Hugh Fay, of Barry and Fay, is still ailing with consumption. He was so ill here that he had to be assisted down the hotel steps to the Opera House. He played his part, however, as if he was perfectly well.—Billy Barry has not lost any flesh this season.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): Two Old Cronies Jan. 18; good business. George Grossmith's clever entertainments greatly pleased large and brilliant society audiences 23, 24.

OTTAWA.—GRAND OPERA HOUSE: (John Ferguson, manager): Ottawa Philharmonic Society in Handel's oratorio, Judas Maccabæus, Jan. 17; large and appreciative audience. The chorus was well drilled. George Campbell, tenor, Mrs. Ida Bond-Young, soprano; Lillian Carlsmith, contralto, and Dr. Carl Martin, basso, were the soloists, and rendered their numbers excellently.

OPEN TIME.

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ALEXANDRIA, LA.: Alexandria Opera House in February and March.
ATLANTIC, IOWA: Opera House, Feb., March, and April.
CANAL DOVER, OHIO: Big 4 Opera House, March 17-31.
CLINTON, ILL.: New Fair Opera House, Feb. 23-25.
COLUMBUS, KANS.: Columbus Opera House, Feb. 6-10-27, 20-27, March, April, and May.
EAST STROUDSBURG, PA.: Academy of Music, Feb. 2-15, March, April and May.
FAYETTEVILLE, ARK.: Feb. 4, 13-18.
GRAND RAPIDS: Mich. Power's Grand Opera House, Feb 2-8, 10-14, 27-28, March 2-11, April 5-13, 17-26, May 1-24, 26-31.
GOUVERNEUR, N. Y.: Union Hall, February.
POTTSTOWN, PA.: Grand Opera House, Feb. 6, 13, 17, 18, 26-28.
PHŒNIX, ARIZ.: Devereaux Opera House, March 28, April 1.
SHAMOKIN, PA.: G. A. R. Opera House, April 3, 4, 24.
ST. JOHNS, N. B.: St. Johns Opera House, Feb. 23, 25-28, March 2-10, 30-31, April 1, 27-30, May 25-31.
TYRONE, PA.: Academy of Music, Feb. 27, 28, March 1-7, 17-25, April 3-15, 21-29, May 1-11.
URBANA VILLE, O.: City Opera House, Feb. 15-17, 23-25, March 7-9, 11, April 5, 8, 22, 24-29.
VINTON, IOWA: Watson's Opera House, Feb. and March.
WINCHESTER, KY.: Winchester Opera House, Feb. 13-25, March 6-31.

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The *Miner's Journal*, Oct. 29, says: "The singing of Miss Gryce as Serpolette was really fine."
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